HANDS-ON PREVIEW: A 20-MILLION-PIXEL MIRRORLESS ALPHA BODY FOR JUST £370



amateur Photographer

Saturday 14 September 2013

THE WORLD'S NO. 1 MAGAZINE



ON TEST

PAGE 49

PANASONIC LUMIX DMC-GX7

The best Lumix CSC to date

● Silent shooting ● 2MP EVF ● In-camera OIS ● Metal body

NEWS



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NEWS: THE 20MP BODY-LESS CAMERA

Sony creates 1in-EXMOR-sensor **Zeiss** zoom smartphone adapter

FAST AND FLEXIBLE



ON TEST

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6 of the best chargers that will work with all your batteries

MASTERCLASS



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OUTDOOR PORTRAITS

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Contents

Amateur Photographer For everyone who loves photography

WHEN I was looking over the plan for this issue I was impressed by how many pages would be filled by images taken by those who class themselves as amateurs. From *Masterclass* to the EISA winners' showcase, to the reader profile, *Appraisal* and *Letters*, AP has devoted 17 pages to non-professional images.

And for good reason. Although we can all learn a lot from the techniques of the greats, there's something to be said about hearing the voice of those who have experienced the same trials and tribulations as ourselves. Most of us do not have thousands of pounds to spend on kit, or a limitless amount of free time to hone our skills. Most of us take photos for the pleasure it gives us, not the money it pays us. With all this in mind, it can be humbling to see what fellow amateurs can achieve, with limited time and resources.

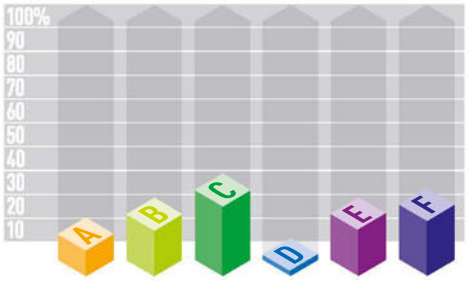
That said, if I did have a few spare pounds burning a hole in my photographic pocket, I would certainly consider purchasing the Panasonic Lumix GX7 that's been around the office this month. As a non-professional model, features like its tiltable viewfinder will still ensure that a few heads turn.



Debbi Allen
Deputy editor

THE AP READERS' POLL

IN AP 24 AUGUST WE ASKED...
What would make you switch camera brands?



YOU ANSWERED...

A If I were financially no worse off	**10%**
B A key feature that's important to me	**19%**
C Better image quality	**29%**
D A particular lens or accessory	**1%**
E I'm not loyal to any brand	**19%**
F Nothing – I will always be loyal	**22%**

THIS WEEK WE ASK...
Who inspires you?
VOTE ONLINE **www.amateurphotographer.co.uk**

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© DAVID KITTOS

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One of the best system cameras ever? Find out

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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What Digital Camera Photographer GOOD SERVICE AWARD 2013 GOLD

These photographs are both classic and era-defining

Carlos Clarke images gifted to nation, page 7

QX10 and QX100 turn phone into 'premium camera'

SONY QX GADGETS TO ESCALATE COMPACT WARS



A NEW device that hooks up to a smartphone will enable it to double as a 'premium camera', claims its maker, Sony.

There are two QX devices that Sony describes as 'lens-style cameras', featuring a built-in imaging sensor, shutter button, image processor, battery and memory-card slot.

The first is called the Cyber-shot DSC-QX10, which houses an 18.2-million-pixel, 1/2.3in-type Exmor R CMOS imaging sensor and a 10x Sony G lens designed to produce the 35mm equivalent of a 25-250mm zoom. It will cost around £179.

The second is the Cyber-shot DSC-QX100 (pictured), priced £399. Aimed at enthusiasts, it features a 1in-type sensor (the same 13.2x8.8mm, 20.2-million-pixel unit as found in the Sony Cyber-shot DSC-RX100), plus manual focus control and a f/1.8 Carl Zeiss Vario-Sonnar T* zoom (28-100mm equivalent) zoom lens.



Sony claims that both devices, which clip on to a smartphone and connect via Wi-Fi, can work up to 10m away from the device they are paired with – allowing the user to take shots using their phone and to use its touchscreen as a remote viewfinder.

Images can be saved to the memory card, the phone, or both. Neither device will capture raw image files, however.

The QX10 and QX100 – due out at the end of September/start of October – are designed to fit smartphones measuring 54x75x13mm and are Android or Apple iOS system compatible, according to Sony.

To coincide with the launches, Sony says it will launch a new Play Memories software application that enables the phone to simulate the interface of a camera. This means users should be able to control settings such as exposure compensation and aperture, and share images via apps installed on the smartphone.

'Everything is easily accessible, with extra dedicated keys or fingertip control of zoom and shutter release on the camera body,' claims Sony.

The QX10 and QX100 are also compatible with Near Field Communication, a wireless system designed to allow 'one-touch' connection between devices.

While Sony expects the QX100 to hit sales of compact cameras, Sony's head of imaging Frederick Lange does not see it affecting sales of high-end compacts that have a built-in viewfinder and grip.

If anything, he sees the new gadgets as 'bringing people into photography'.

A MOUNT NOT OVER, SAYS SONY

THE SONY Alpha 3000, a DSLR-style system camera designed to work with E-mount lenses, does not spell the end of A-mount cameras, says Sony UK's head of digital imaging.

Billed as an 'entry-level' interchangeable-lens camera, the 20.1-million-pixel Alpha 3000 boasts 'the picture quality, manual controls and artistic possibilities of a DSLR in an easy-to-use camera with interchangeable lenses'.

Housing the same APS-C-sized HD CMOS imaging sensor as seen in the Sony Alpha 58, the Alpha 3000 includes a 201,600-dot-resolution EVF and a 3in (230,000-dot) LCD screen.

In a statement, the firm claimed that the Alpha 3000 is 'easy to hold with a comfortable body and new grip'.

Although designed to work with E-mount lenses, Sony UK's head of digital imaging, Frederik Lange, stressed that the Alpha 3000 launch does not signal the end of A-mount cameras.

'There will always be a market for A mount,' he told AP.



Photographers can attach A-mount lenses to the Alpha 3000 using an optional adapter.

The Alpha 3000 is due out this month, priced around £370.

● See AP's hands-on preview on page 11

SNAP SHOTS

● Police have appealed for help in tracing a Canon EOS 10D DSLR, converted to take infrared photos, which was stolen from a property in Ipswich, Suffolk, in July. The camera was taken from a property in Cambridge Road, Kesgrave, on 29 July. Anyone who can help is urged to contact DC Paul Rose of Suffolk Police on 101, or via Crimestoppers (anonymously) on 0800 555 111.

● The National Railway Museum in York has agreed to showcase all rail-related images from the past three years of the Landscape Photographer of the Year competition. The show, which will include this year's Network Rail award winner, is due to open in November. Meanwhile, the results of this year's contest will be announced in October, with winning images to be exhibited at the National Theatre from 7 December.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

Wednesday 11 September



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EXHIBITION Julian Lennon, until 20 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** A Clarion Call by Arwyn Bailey, until 30 September at Rhubarb & Custard Photo Gallery, Berkshire SL4 6DB. Tel: 01753 860 996. Visit www.rhubarbandcustard.

Thursday 12 September

DON'T MISS The Mayor's Thames Festival, London, until 15 September. Tel: 0207 928 8998. Visit thamesfestival.org. **EXHIBITION** Omey Island: Last Man Standing by Kevin Griffin, until 6 October at Gallery One and a Half, London N1 4HS. Tel: 0207 923 1430. Visit www.one-and-a-half.com.

Friday 13 September

EXHIBITION Acting Out of Nothingness (Japanese contemporary photos), until 20 October at the Daiwa Foundation Japan House, London NW1 4QP. Tel: 0207 486 4348. Visit www.dajf.org.uk. **EXHIBITION** True Colours by photographers including Steve McCurry and Martin Parr, until 5 October at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.



© KANAKO SASAKI AND APT INSTITUTE

Saturday 14 September

DON'T MISS Using Your Digital Camera (runs over two more sessions on 21 and 28 September). Takes place 11am-2pm and costs £125. At Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** Solo Exhibition by Indr Serpytyt, until 12 October at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org.

Sunday 15 September

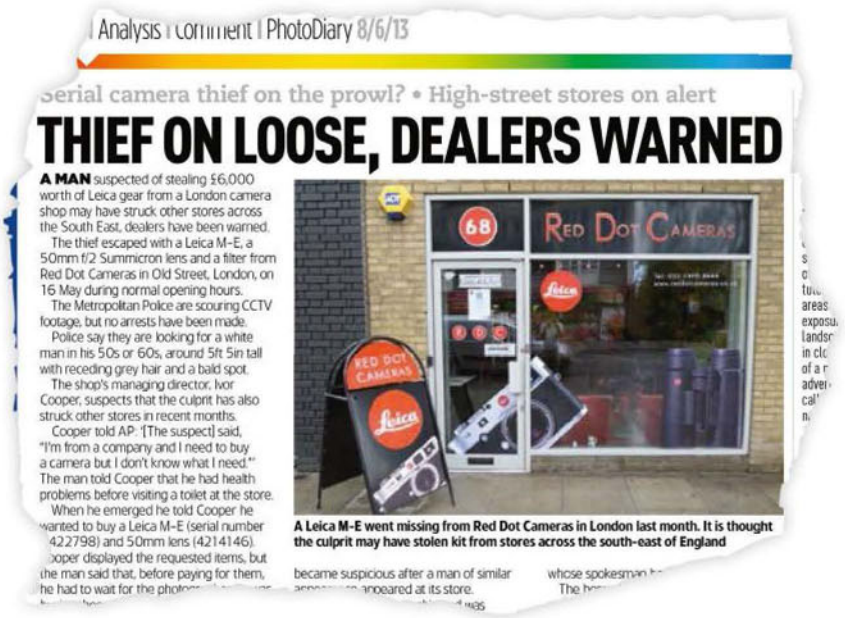
EXHIBITION Visions of the Universe (images of space), last day at National Maritime Museum, Greenwich SE10 9NF. Tel: 0208 858 4422. Visit rmg.co.uk. **EXHIBITION** Somewhere in England: Portraits of Americans in Britain 1942-1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit www.iwm.org.uk.

Monday 16 September

EXHIBITION A Room with a View – travel photos by Henry Reichhold at Heathrow Airport Terminal 5 departures. **EXHIBITION** on scientific photography by Royal Photographic Society and the Science and Technology Facilities Council, until 30 September at Great North Museum: Hancock, Tyne and Wear NE2 4PT. Tel: 0191 222 6765. Visit www.twmuseums.org.uk.

Tuesday 17 September LATEST AP ON SALE

EXHIBITION The Home Front by Melanie Friend, until 23 November at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737 843. Visit www.impressions-gallery.com. **EXHIBITION** Dan Budnik Marching to the Freedom Dream, until 21 September at Trolley Books, London W1W 7EG. Tel: 0207 729 6591. Visit www.trolleybooks.com.



Analysis | Comment | PhotoDiary 8/6/13

Serial camera thief on the prowl? • High-street stores on alert

THIEF ON LOOSE, DEALERS WARNED

A MAN suspected of stealing £6,000 worth of Leica gear from a London camera shop may have struck other stores across the South East, dealers have been warned.

The thief escaped with a Leica M-E, a 50mm f/2 Summicron lens and a filter from Red Dot Cameras in Old Street, London, on 16 May during normal opening hours.

The Metropolitan Police are scouring CCTV footage, but no arrests have been made.

Police say they are looking for a white man in his 50s or 60s, around 5ft 5in tall with receding grey hair and a bald spot.

The shop's managing director, Ivor Cooper, suspects that the culprit has also struck other stores in recent months.

Cooper told AP: "[The suspect] said, "I'm from a company and I need to buy a camera but I don't know what I need." The man told Cooper that he had health problems before visiting a toilet at the store.

When he emerged he told Cooper he wanted to buy a Leica M-E (serial number 422798) and 50mm lens (4214146). Cooper displayed the requested items, but the man said that, before paying for them, he had to wait for the photo

became suspicious after a man of similar appeared at its store.

whose spokesman

The

A Leica M-E went missing from Red Dot Cameras in London last month. It is thought the culprit may have stolen kit from stores across the south-east of England

How AP reported the spate of thefts earlier this year

POLICE CHARGE MAN OVER CAMERA THEFTS

POLICE investigating a spate of camera-shop thefts across the South-East have named a man from London they have charged.

Michael Purtill, 58, of Kirkham Street, London SE18, is accused of stealing thousands of pounds' worth of kit over an eight-month period.

He was charged on 24 August in connection with a string of thefts from high-street stores dating back to 19 November 2012. The most recent took place on 29 July.

Police say the first of the alleged thefts took place at Park Cameras, in Burgess Hill, West Sussex, where £5,000 worth of camera gear went missing.

This was followed by an alleged incident at Wex Photographic in Norwich on 20 February 2013, when £2,335 worth of kit disappeared.

Purtill was also charged with the theft of camera gear, valued at £2,359, from the London Camera Exchange store in Guildford, Surrey, six days later, and the theft of an £839.99 lens from Harpers Photographic in Woking on 14 March.

He is also suspected of stealing a camera and lens worth £5,145 from Red Dot Cameras in London on 15 May (see *News*, AP 8 June).

Purtill is also accused of the attempted theft of a £449.95 lens from the Peter Jones department store, Sloane Square, London, on 29 July.

The suspect appeared at Bromley Magistrates' Court on 27 August.

A court spokesperson told *Amateur Photographer* that he indicated a guilty plea.

The man was remanded in police custody awaiting a psychiatric report and is due to appear at Woolwich Crown Court for sentencing at a date yet to be announced.

He was arrested on 23 August and held at a London police station.

EX-JACOBS BOSS BACK IN BUSINESS

THE FORMER chairman of high-street chain Jacobs has spoken of the 'great response' he has received since launching a phone and internet-based business.

As reported by AP earlier this year, the Cherished Camera Company specialises in selling second-hand Canon and Nikon DSLRs, lenses and flashguns. It also deals in 'Leica collectibles'.

Boss Anthony Jacobs says the business, which opened last month, is seeking 'mid-to-top-end' Canon and Nikon gear, for cash or part-exchange, and can be contacted by phone or online.

Until last summer, Anthony Jacobs ran Jacobs Digital, a family-run chain that shut down all 19 of its stores after falling into administration amid the harsh economic climate.

For details of the Cherished Camera Company, call 0208 123 9223 or visit www.cherishedcameracompany.com.

subscribe 0844 848 0848

SNAP SHOTS

● Wildlife and sports photographers may benefit from a new device designed to trigger a camera's shutter when the subject breaks an infrared beam. The TriggerBeam Pro kit, priced £118.80, can be hooked up to a camera's remote trigger socket to shoot stills or video. It is built to work up to 30m away in darkness and 20m in daylight. For details visit www.flaghead.co.uk.

● Photographs will be among exhibits on show at a new contemporary art gallery due to open in London on 3 October. The inaugural exhibition at the Tryon St Gallery, which is called Heritage Reinvented, will feature the work of photographer Tom Hunter. It takes place at the Tryon St Gallery, 7-9 Tryon Street, London SW3 3LG. The gallery will be opened by Anna Harnden, a former curator of the British Museum.



Do you have a story?

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PENTAX OUTS FLASHGUNS AND REVAMPED LENSES

RICOH Imaging has unwrapped two new 'weather-resistant' Pentax-branded flashguns and treated five of its DSLR lenses to a late summer makeover.

The AF 540FGZ II (£549.99) and AF 360FGZ II (£399.99) are built to provide 'solid, dependable operation even in difficult weather conditions including rain and fog'.

Each contains 28 seals and can be customised for up to nine preferred flash functions.

The built-in LED light can be used to provide a 'catch light' in portraits, adds the firm.



The duo are designed to cover a 35mm viewing-angle equivalent down to 20mm (using a built-in, slide-out wideangle panel).

Both units are due on sale from the end of September.

Meanwhile, Pentax has added an 'HD' coating to five models in its Limited Lens series.

Pentax claims the coating boosts light transmission to deliver 'sharp, clear images free of flare and ghost images – even in adverse lighting'.



The new K-mount lenses, also due out from the end of next month, feature a round-shaped diaphragm.

They are priced as follows: HD Pentax-DA 15mm f/4 ED AL Limited (£589.99); HD Pentax-DA 21mm f/3.2 AL Limited (£589.99); HD Pentax-DA 35mm f/2.8 Macro Limited (£639.99); HD Pentax-DA 40mm f/2.8 Limited (£439.99); and HD Pentax-DA 70mm f/2.4 Limited (£639.99).

CARLOS CLARKE PHOTOS GIFTED TO NATION

TEN PORTRAITS by Bob Carlos Clarke have been donated to the National Portrait Gallery by the family of the renowned photographer who committed suicide in 2006.

The prints, measuring up to 24x30in, were captured between 1971 and 1998 and include portraits of the actress Rachel Weisz, chef Marco Pierre White (pictured) and rock legend Mick Jagger.

Clare Freestone, associate curator of photographs at the National Portrait Gallery, said: 'These photographs are both classic and era-defining.

'We are pleased to be able to add to the representation of Bob Carlos Clarke's work in the National Portrait Gallery's collection with this generous portfolio gift.'

The photographer's wife Lindsey said: 'I am delighted to donate these prints to the National Portrait Gallery as I feel it is very important that future generations enjoy these intimate portraits.'



© ESTATE OF BOB CARLOS CLARKE

The gallery says it plans to exhibit the prints in the 'near future'.

The photographer died when he stepped in front of a train.



SONY REVEALS FIRST G LENS FOR E MOUNT

SONY has announced its first G lens for an E-mount camera.

The 18-105mm f/4 G OSS is expected to cost £499 when it goes on sale in October.

The lens contains a zoom lever on its barrel for fixed or variable-speed power zooming, and is designed to deliver smooth, quiet AF for HD video shooting.

Also due is the Carl Zeiss Vario-Tessar T* 16-70mm f/4 ZA OSS E-mount lens.

It includes an advanced aspherical lens.

The lens is designed to deliver the 35mm viewing-angle equivalent of a 24-105mm zoom, and will carry a price tag of around £839 when it goes on sale next month.

Both lenses include Optical SteadyShot image stabilisation.

Sony has also announced a version of its current 50mm f/1.8 portrait lens with a black finish.

AP THIS WEEK IN... 1942

The photography world did not escape a Government drive to collect scrap metal, supposedly for melting down and use by the military during the Second World War.

An advert by the Westminster Photographic Exchange Ltd on Charing Cross Road offered to accept photographers' unwanted gear, declaring: 'This is a "Photographic" War!'. It continued: 'Cameras, projectors, enlargers, indeed every item of photographic apparatus is needed in every phase of modern war, even down to testing materials and other raw materials. If you cannot use your equipment, you would be doing your country a service by disposing of it.'



SNAP SHOTS

Jessops and Boots customers now have access to a revamped film, slide and print scanning service that allows them to share precious images with friends and family over the internet. Operated by CeWe, which runs Jessops' photo-finishing business, the service also digitises cine film and video, for storage on DVD, Blu-ray disc or USB, and includes a photo restoration service. It costs £35 to scan up to 50 slides or negatives and £25 for up to 50 prints, for example. The service is available through Jessops stores and selected Boots shops that have their own photographic department. A list of participating stores and further details were expected to appear at www.cewe.co.uk as we went to press.


© MICHAEL JACKSON

Classic camera secures victory

1970s FILM CAMERA WINS ART PRIZE

A PHOTOGRAPHER who won a £2,000 fine-art competition used a film camera from the 1970s and a lens made in the 1960s, it has emerged.

British photographer Mike Jackson triumphed at the Photo Democracy Awards, a contest hosted by London gallery Chris Beetles Fine Photographs.

Jackson said he used a Hasselblad 500 C/M medium-format camera with a 50mm lens to capture his image of Poppit Sands in Wales, an area he has studied since 2007.

Asked what he plans do with his £2,000 prize, the photographer told AP: 'The prize money is going to buy a lot of film, as well as a service for my old Hasselblad.

'After six years on a sandy, salty, windy beach, it certainly needs it.'

POWERSHOT TRIO INCLUDES 'SLIMMEST' CAMERA



CANON has unveiled three new PowerShot compacts, including an S-series camera hailed as the slimmest camera to feature an f/1.8 lens.

The PowerShot S120, priced £449.99, will replace the PowerShot SX110 when it goes on sale in mid-October.

Canon says the 12.1-million-pixel model has a 'more premium finish' than its predecessor.

It carries a 5x optical zoom with a 24mm focal length at the wide end, plus a lens control ring and 3in touchscreen.

Meanwhile, Canon has also bolstered its line-up of superzoom compacts with the 12.1-million-pixel PowerShot SX510 HS, which is Wi-Fi-enabled and features a 24mm 30x zoom lens, and the 16-million-pixel SX170 IS with a 16x zoom (28mm wideangle).

Out now, they cost £289.99 and £169.99 respectively.

CLUBNEWS

Club news from around the country

STROUD CAMERA CLUB

The club has resumed meetings following the summer break. They take place on Thursdays at 7.30pm at the Cotswold Indoor Bowls Club, Golden Jubilee Way, Dudbridge, Stroud, Gloucestershire GL5 3HQ. Visit www.stroudcameraclub.org.uk.

YORKSHIRE MONOCHROME GROUP

The group is staging a show called 'Patterns of Architecture' at the Smith Art Gallery, Halifax Road, Brighouse, West Yorkshire HD6 2AF. Visit www.yorkshiremonochrome.co.uk.

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Despite the name, the Alpha 3000 uses Sony E-Mount lenses, not A (Alpha)-mount lenses



As an entry-level camera, the Alpha 3000 has a very basic button and control layout



AP hands-on

Sony Alpha 3000

Sony's new **Alpha 3000** has a 20.1-million-pixel sensor in a very small, DSLR-style body. It is also the first Alpha to use a Sony E-mount lens. Here are **Richard Sibley's** first impressions

IT MAY seem like a tiny Sony Alpha SLT camera, but the new Alpha 3000 confusingly uses the Sony E-mount, like the Sony NEX range of compact system cameras. Like the NEX cameras, the Alpha 3000 doesn't use a mirror; up until now, all Sony Alpha models have had either a reflex or a pellicle mirror. It's the absence of a mirror that allows the Alpha 3000 its diminutive stature – it's the smallest and lightest Alpha yet – and affords it the look and feel of an advanced bridge camera, or CSC in the style of the Panasonic Lumix DMC-G6.

FEATURES

The sensor of the Alpha 3000 is a 20.1-million-pixel CMOS unit, based on that used in the Alpha 58 SLT camera. With no reflex mirror, images are composed on the 3in, 260,000-dot-resolution screen, or the 201,600-dot electronic viewfinder. Both of these are fairly low resolution compared to other models, but this does help to keep the price of the camera down. When the Alpha 3000 is launched, it is expected to cost around £370 with a kit lens, which is extremely competitive for an entry-level compact system camera.

With entry-level photographers in mind, the Alpha 3000 has been given a simple and straightforward layout. But don't be deceived, the camera is powerful – its ISO sensitivity ranges between 100 and 16,000, and it has a 1,200-zone multi-metering system, as well as an extremely fast contrast-detection AF system.

In fact, such was the speed of the AF system, I had to ask whether the 20.1-million-pixel sensor used on-sensor phase detection. The AF was very snappy and my first impressions were that it is at least on a par with the fastest-focusing CSCs – it may well even be the speediest at the entry-level point.

AT A GLANCE

- New 20.1-million-pixel APS-C-sized CMOS sensor
- E-mount lenses
- ISO 100-16,000
- 1,200-zone metering
- RRP £370 with kit lens

Just like the Sony NEX cameras, A-mount lenses can be used on the Sony Alpha 3000 via the LA-EA1 or EA2 adapters, with the EA2 adapter also allowing for phase-detection autofocus. However, costing around £260, the EA2 adapter is an expensive accessory for what is an entry-level compact system camera.

FIRST THOUGHTS

When I first saw the Alpha 3000 I was naturally expecting it to use the Sony A-mount lenses and therefore be 'just another entry-level camera'. However, the use of the E mount makes it stand out as a more interesting prospect. With sales of DSLRs falling, Sony has clearly spotted a gap in its CSC line-up and the introduction of a DSLR-style model is perfectly logical.

As an entry-level system camera, the Alpha 3000 is certainly going to have wide appeal, but the low-resolution screen and EVF will put off more discerning photographers. It will be interesting to see how Sony develops this type of product, particularly given the speed of the AF system. I look forward to really putting it through its paces when we have the chance to test the camera fully in the coming weeks. AP

AP Review

The latest photography books, exhibitions and websites. By Oliver Atwell



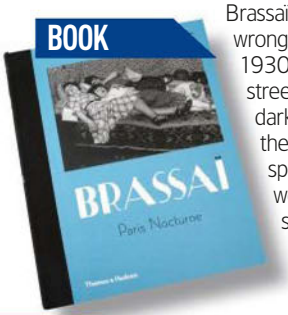






Brassai

By Sylvie Aubenas and Quentin Bajac Thames & Hudson, £48, hardback, 312 pages, ISBN 978-0-500-544259



YOU MAY have thought you needed digital kit to properly capture the night photographically, but French photographer Brassaï would prove you wrong. Throughout the 1930s he roamed the streets of Paris after dark, photographing the city's vibrant night spirit and the unseen world beneath the surface. His gaze is unflinching, and he photographs both the glamour and the grime (and it seems like there's plenty more of the latter than the former). The reduction of light, and the limitations of cameras of the time to capture it, is perversely enough what gives his images their strength. Often what we don't see, and what is hinted to us, is more powerful than what we do. This is a truly excellent, historic body of work and is a clear example of why Brassaï is still considered a master. A vital purchase for the serious collector of photography books.

Amateur Photographer ★★★★★

BOOK



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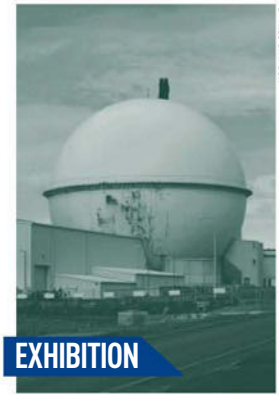
Seeing Flowers

By Robert Llewellyn and Teri Dunn Chace Timber Press, £20, hardback, 302 pages, ISBN 978-1-60469-422-2

A GREAT deal of ink and paint has been expended over the years in attempts to capture the beauty of flowers. It's tough to define precisely what it is, but some quality of the humble flower has allowed it to stick indelibly in our culture for centuries, as a symbol of romance. A more scientific approach works wonders for Teri Dunn Chace in this book. From family to family, you'll quickly find more than you ever knew was interesting about each kind of flower, supported by Robert Llewellyn's exact, stripped-down photography. Chace uses the word 'meticulous' to describe it, which is apt – despite the simplicity of the images, they feel like a great deal of care has been taken over them.

Amateur Photographer ★★★★☆

EXHIBITION


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Theo Simpson: Lesser Known Architecture

16-22 September At various locations in Exeter. Produced by Spacex, Exeter Phoenix, RAMM and CCANW. Website: www.spacex.org.uk. Admission free.

THIS IS something a little different: as part of Exeter's Unexpected festival, several local galleries have joined together to produce an exhibition spread across the city. Architectural images will inhabit spaces normally used for advertising in site-specific installations in six locations. The initiative was spearheaded by photographer Theo Simpson, and his work looks at structures that remain curiously unlauded despite their wide-reaching influence on modern society. Simpson also broadens his scope to look at the architects and engineers who developed these structures. The locations require a little detective work to uncover, and it promises to be a singular, rewarding event. If you're around Exeter throughout next week, this definitely merits investigation.

www.streetphoto.com

WEBSITE

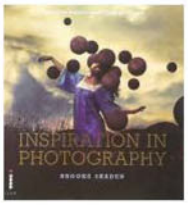


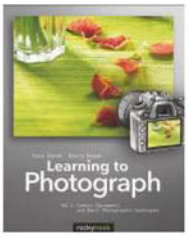
THOUGH a street photographer should be able to find inspiration anywhere, being well-travelled has certainly done no harm to the work of Gary Mark Smith, owner of streetphoto.com. He uses his own travels essentially as a canvas, painting his own style of street photography onto the places he visits. Urban chaos is a curious phenomenon, there's really nothing quite like it, and Smith's talent is for capturing quieter moments amid the storm urbanites endlessly travelling from A to B to C.

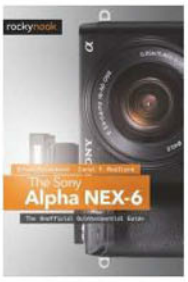
Amateur Photographer ★★★★☆

CONDENSED READING

A round-up of the latest photography books on the market







● **INSPIRATION IN PHOTOGRAPHY**, by Brooke Shaden, £17.99 The title of this book may be a little vague as to its contents, but there's a lot to recommend here. Art photographer Brooke Shaden makes a book out of her own creative processes and experiences, and in fact that little personal touch is what makes it more digestible than a lot of the dry guides we see these days. Shaden's photography is highly stylised, and may not quite be to everyone's taste, but if you see eye to eye with her artistic vision then this book should prove an excellent read. ● **LEARNING TO PHOTOGRAPH: VOLUME 1** by Cora and Georg Banek, £30.99 The first part of a two-volume series, this book is geared towards bringing first-time amateurs and beginners up to speed with the basics of camera control. Its focus is on the two prime tenets of photography: optics and exposure. Using a good mix of visuals and words, the authors explain how the various technologies work before diving into how to choose a camera. Context is important in understanding any tricky subject, and this book accordingly provides a solid foundation. ● **THE SONY ALPHA NEX-6: THE UNOFFICIAL QUINTESSENTIAL GUIDE** by Brian Matsumoto and Carol F. Roullard, £22.49 Official guides and user manuals are all very well, but for getting to grips with a camera nothing beats having an experienced friend who knows his or her way around the settings and functions. It seems that this is the role Brian Matsumoto and Carol Roullard are trying to fulfil with this book, as it covers not only the camera's features but also the best third party software and accessories to buy. If you want to better take control of your Sony Alpha NEX-6, you can't go wrong with this.

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GET ON AT THE LINE



Having read your test of the Pentax K-50, it is worth mentioning that a few Pentax dealers who advertise in AP are selling off K-5 (but not K-5 II) bodies for around £450 – I have just taken the chance to upgrade from my K10D. Comparing the specifications of the K-50 and K-5 suggests that the K-50 is a downgraded K-5 – a plastic body, no LCD panel on the top of the camera, no simple depth-of-field preview around the shutter release button, and so on.

The policy of always buying discontinued models has saved me a lot of money over the years: first a Pentax MX (which I still have), then a Pentax K10D and now the K-5, which I plan on keeping for a very long time. And, of course, the same advice applies to lenses too, although 'mint used' is usually even better value.
Chester Willey, via email

It's a great policy, Chester, especially now that cameras even two generations 'old' are so good – *Damien Demolder, Editor*

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer (dipcmedia.com

***Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address**

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Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

MEMORIES OF VOIGTLÄNDER

Another wonderful article from Ivor in AP 31 August on the subject of Voigtländer – it reminded me of the final days of the lens-production plant...

I was involved in the final days of Voigtländer as a manufacturer of cameras/lenses, and initiated the purchase of the contents of the lens-production plant while working as a lens designer (for example, overhead projector triplet lens as delivered to Demolux of Germany and others) for the British Optical Lens Company in Walsall. Termination of Voigtländer camera production was announced in 1972/73.

The British Optical Lens Company (BOLCO) was being run by Fred Archenhold, son of the founder of the Archenhold Observatory in Berlin, a Jewish refugee lucky to escape just before persecution turned really nasty (even for illustrious scientists such as Archenhold Sr). Fred was the saviour of BOLCO (owned by the Elliott (plastics) engineering company) and kept the business going throughout the '70s.

I informed Fred of the announced cessation of production by Voigtländer and arranged for him and myself to travel to Braunschweig in 1973. We agreed that BOLCO would buy the contents of the factory with emphasis on the lens side (grinding, polishing, lapping and coating equipment, and so on). The equipment was duly delivered to BOLCO by Kuehne and Nagel, and employed in production at the Walsall plant. Thus Voigtländer's lens-production plant became part of a British business. **Antoni Kowal, via email**

EPSON'S CLOUDY LOGIC

FROM THE FORUM

Regarding the news story in AP 31 August, about Epson settling its legal battle with a UK cartridge maker, I say 'fair dos' to Epson, it owns the patents. However, Epson is doing a fine job of ridding itself of its market share with or without a third-party cartridge manufacturer.

I am an ex-Epson user, as are my family, close and far relations, and friends. Epson used to be the de facto printer company, I didn't know one person who didn't have access to an Epson. Now it is the other way round, I do not know one person who has to suffer them, not mentioning that they are weight for weight more expensive than rocket fuel. The last person I knew to own one binned theirs last month after a genuine cyan cartridge refused to cooperate for some reason relating to expired dates or some such jiggery pokery. A brand-new, full cartridge would not function, for the reason that it had expired. No blocked nozzles to unclog, no alignment issues to resolve, it just would not work. For the price of an Epson cartridge, the one thing you need to guarantee is completely and unwavering functionality.

I hold no malice toward Epson, which makes some fine stuff, but its printer strategy looks like it's gone a little Adobe Creative Cloud at the moment.
Atavar, from the AP forum

IN DEFENCE OF CAMERA CLUBS (AND JUDGES)

I was saddened to read John Jones's *Backchat* column in AP 24 August, regarding his negative experience and opinion of camera clubs. I have been a camera club member for nine years, and I have been a Southern Counties Photographic Federation judge for three of those years. My experience of my own club and of the many that I visit is totally opposite to John's. I have found them to be welcoming and interesting, with no shortage of opportunity for members to improve their photography, and no shortage of people willing to help you do so.

With regard to his experience of judges,



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RISE TO THE CHALLENGE

FROM THE FORUM

I use the camera on my phone a lot (*Poll*, AP 17 August). The camera on the iPhone 4S is good as camera phones go, and I enjoy using it. Partly it's the convenience, both of always having it with me, and also the fact that I can take a pic and have it on Facebook in seconds. This is particularly useful when you have caught a friend doing something embarrassing and want to share is a soon as you can

The other dimension is the challenge. Of course the iPhone isn't my DSLR, but that is half the fun. In the same way that I'd shoot Polaroids or use plastic Holga film lenses on my Canon EOS 5D, by constraining the equipment available it forces one to try harder. I really enjoy that challenge. **PhilW, from the AP forum**



It's a great thing to challenge yourself with more 'basic' kit as it can make you work harder to compensate. It also shows me how little I use the sophisticated features of advanced equipment – *Damien Demolder, Editor*

all I can say is that in my own federation the responsibility is taken seriously, with judges continually furthering their own knowledge of all areas of photography as well as their all-important communication skills. In the interests of fairness, it should be said that in both the area of camera clubs and judges, some will be better than others, but regularly visiting a club and learning from seeing your own and other photographers' work critiqued is a great way to improve your photography. Give it another try, John; you wouldn't stop going to restaurants as the result of one poor meal or service, would you?

Tony Oliver, Wiltshire

MAKING THE BREAK

FROM THE FORUM

What would make me switch camera brands (*Readers' poll* AP 24 August)? Winning the lottery! Then I could become a poser with one of those funny red dot cameras...

Seriously, I don't honestly know these days. Technically, I have changed brands twice. The first time was a matter of not getting on with the camera I had – an Olympus OM-1n. There was nothing wrong with the camera per se, but I just couldn't get on with it, which resulted in moving to Nikon.

The second change was more a sort of drift... After years of using manual Nikons, I acquired an AF model (F65) that was OK, though I wasn't entirely happy with the handling. Out of curiosity, and because it was cheap, I picked up a used EOS 1000 and found I much preferred the way it handled (except for the lens mount rotation). This was followed by an EOS 10 and a couple more lenses (all used), although I still used the manual Nikons a lot.

The final 'break' came when I went digital, and that was more a spur of the moment thing than planned. I happened to look in my local LCE and they had a used EOS D30 for sale at an affordable price. I had been thinking about trying digital, and here was a camera with very familiar controls that would do what I wanted, so I bought it and as a result am now pretty much a Canon user. I still have my Nikon gear and a Nikon D50 to use it on, though, so I could always drift back again...

Probably the only thing that would cause another change would be a change of requirements, such as a pressing need for something lighter perhaps. I do like the look of Fuji's X series and the Lumix CSCs, but not really enough to spend the money. Of course, if I see one used that's cheap enough...

El_Sid, from the AP forum

THE EYES *SHOULD* HAVE IT

Fujifilm's knack of turning out superbly built retro-style cameras continues with the new X-M1 (AP 24 August). But why (how many more times must it be said?) does it lack a viewfinder? An articulated screen is all well and good, but in bright conditions they're still difficult to see clearly, no matter which angle they're set at.

Fujifilm X-series models are the nearest thing we have to vintage rangefinder cameras. But as Richard Sibley said in his review, the lack of a viewfinder denies users the chance to fully replicate the experience of using a film camera. And that's such a shame. Fujifilm fans will protest and declare that no one's forcing me to buy an X-M1. That's true. But if the camera possessed a viewfinder – of any description – I'd buy one like a shot.

And I'll bet there are many others who feel the same. No matter who argues the case, no one will ever convince me of the worth of any digital camera that's effectively disabled on bright sunny days. That should be of concern to any camera maker – particularly those favoured by enthusiasts rather than snappers – who pack their models with all manner of technical brilliance, yet can't seem to grasp the importance of equipping their non DSLR cameras with a viewfinder.

Mick Bidewell, Tyne & Wear

BACK CHAT

Damien Demolder recently came out in favour of composing on a 3in screen. Is AP reader Ian Gee about to do the same?

MY FIRST proper camera was a folding 12-on-120 model with an imprecise optical viewfinder and it was only when I acquired a twin-lens reflex camera that I saw real improvement in my photography. This was down to the viewfinder. Using the reflex, I viewed the whole image on a glass screen about 2.5in sq from a distance of a foot or more, and despite the fact that the image was reversed by the mirror, I learned how to compose and balance the contents; I was seeing the whole rather than a part of the scene. This continued throughout my professional career with Hasselblads. I had a pentaprism for eye-level use, but only needed this for action shots. Most of my work was tripod-based because when I photograph people I want them to look me directly in the eye, and not be hidden behind a camera, and also because the positioning of the body to the background is important. When I move to get a different head angle, I want the camera to remain stationary.

Why, then, am I so prejudiced against today's compact cameras that require the photographer to view the subject from a foot away on a screen of similar area, and why have I said I'd never buy a camera without a 'proper' viewfinder? After all, today's screens are much brighter than the old optical ones, and autofocusing takes away a major problem.

The answer lies in my lifelong belief that holding the camera steady is paramount. With the camera on a strap around the neck and pushed down, I could hold a Hasselblad still at 1/15sec in spite of the extensive machinations taking place within it. I have also used a Leica for over 25 years, because of its small lenses, fast manual rangefinder focusing in poor light, and superb viewfinder. Plus, it is very easy to hold steady at slow speeds. Both the Leica and the Hasselblad have plenty to get hold of – today's digital compacts are smooth and slippery but with stabilisation and high ISO settings, effectively making camera shake impossible. People hold them single-handed at arm's length, anathema to me!

Recent illness means that even my small Hadley bag and a Leica were too much to carry, so I needed something simpler for a holiday with my grandchildren. I sold a couple of my least-used Leica lenses and bought a Fujifilm X100S. I am delighted with it. It has a Leica-type direct finder, is instantly switchable to EVF – invaluable for close-ups – and, of course, has an LCD monitor screen on the back. Although I have yet to use the latter, I'll get round to it.

It would more resemble my past if the LCD folded up through 90° but I'm not asking for this. It would bulk the camera up and I enjoy its retro ever-ready case. I am delighted when someone in the street stops and says, 'How nice to see someone using a real old camera.' I smile indulgently.

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Photographed by Tony Hurst

The very impressive 5cm f/1.1 Nikkor-N lens was announced in February 1956 and was exhibited in Tokyo. The 5cm f/1.1 was a very radical lens for its time, consisting of nine pieces of glass, some of which were very thin split elements and others containing rare earth components. This stunning f/1.1 lens would reign supreme as the fastest lens made by the big four 35mm rangefinder camera makers, until the Canon 50mm f/0.95 lens was introduced in the early 1960s. The 5cm f/1.1 Nikkor-N weighed 12.25 ounces (355gm) and it could be stopped down to f/22 with click stops. It used a 12-blade diaphragm and had an angle of view of 46 degrees and a focusing range of 3ft (0.9m) to infinity. The first version of this lens had an internal mount the same as that found on their normal slower range of lenses, and is known as the 'Internal Mount f/1.1'. However, this lens was so heavy, that its weight could distort the camera mount and cause rangefinder error. This engineering problem was overcome in June 1959, when a 5cm f/1.1 lens was released with a redesigned barrel with an external mount, such as those found on the wide-angle and telephoto Nikkor lenses. The optical formula is identical to the internal mount version and both lenses used the same 62mm accessories and only the rear cap differed.

Factory records state that 1,046 internal mount lenses were made (835 in Nikon bayonet mount and 211 in Leica screw mount) and 1,547 of the external mount version. The 5cm f/1.1 stands as one of the most impressive looking lenses made by Nikon and is certainly one of the most sought-after by collectors. The lens shown in this photograph is an external mount version.

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PHOTO INSIGHT

Marsel van Oosten's series 'Dwarfed' was recently lauded at the International Photography Awards. He talks us through this shot from the series



MARSEL VAN OOSTEN

Marsel van Oosten is a professional nature photographer from the Netherlands. Together with his wife Daniella, he runs specialised nature photography tours and workshops for small groups of all experience levels to spectacular locations worldwide.

To see more of Marsel's images, visit his website at **www.squiver.com**



THIS shot was taken in south-west Libya, in the Sahara Desert. I'm standing at the lowest part of that area of the desert, on the flat, next to my four-wheel-drive vehicle. I am quite a long distance away from the dunes in the picture, so you can tell they're incredibly high.

The little guy you see in the picture is actually walking towards me. I shot him walking in the dunes, walking down the dunes and walking straight towards me with all kinds of different focal lengths. This particular shot was at a focal length of near 200mm on my Nikon 70-200mm f/2.8 VR lens, on a Nikon D3S.

This image is part of a series of five called 'Dwarfed'. The idea of the series is that they all feature very big landscapes with very small people to give a sense of scale, and to add drama. That's something I really like to do, to create impressive landscape images with something extra. In this case, it's the addition of a person.

Most of the photographers I know and who I see on my tours seem to dislike including people in their images, and they go to great lengths to keep them out. Sometimes I can understand why they do that, but often in a landscape that features something really high, deep or wide, it's almost impossible for the viewer to gauge how big it truly is. Adding a person for scale benefits our understanding of the landscape.

Most of the images in 'Dwarfed' feature landscapes that are very big, but not very well known, so I think it makes sense to do it this way by adding a human figure. I also think that adding a small human element adds a lot of drama to the landscape. These figures are usually only maybe 10 pixels high or so, but if you take those 10 pixels out then that whole image is just not so impressive.

The biggest problem with shooting in the desert isn't the heat, as you can dress for this and take precautions. What's more of an issue is the dust and the sand. When I took this shot, my wife and I were spending several months in the Sahara in different countries in Northern Africa. At the time, I only had two camera bodies and three lenses with me, so that meant sometimes I had to changes lenses. That was a nightmare. It was just impossible because there was always wind, and no way really to hide from it, even in the car, because it was just so dusty. I ended up with one sensor that was so dusty I couldn't use it any more.

So, from then on, I decided that when I travelled next to the Sahara I wouldn't



© MARCEL VAN OOSTEN

change lenses. Now I take three camera bodies, three lenses and leave each lens on one camera at all times. On one body I have a 14–42mm wideangle zoom, on the second I have a 24–70mm and the third body has the 70–200mm with which I shot this image. This means I'm covered from 14mm to 200mm, which is more than enough in these sorts of conditions.

This entire shot is planned. The person you see walking in the image is our guide, with whom we travelled for a couple of weeks. I had spotted this scene a couple of days before and decided to wait for the right circumstances – better light and more wind. When the conditions were good, we returned to this place.

I took a photograph of the scene and showed it to my guide, using it to instruct him how to walk. I told him to walk through the dunes, first up, then to the left and then down again, allowing me to take a whole series of photographs with the fewest footsteps possible. He walked up outside of the frame to the right, behind those ridges, and then he emerged from the shadowed area and walked down that main ridge.

As already mentioned, this is one shot of many. I didn't like the shots I took a little earlier as our guide was on one of those diagonal ridges and the composition didn't work. The later shots didn't work for me, either, because by then I had to point the camera down too much and I had lost that compressed perspective. This was just the right shot for the right focal length. **AP**

Marsel van Oosten was talking to Jon Stapley

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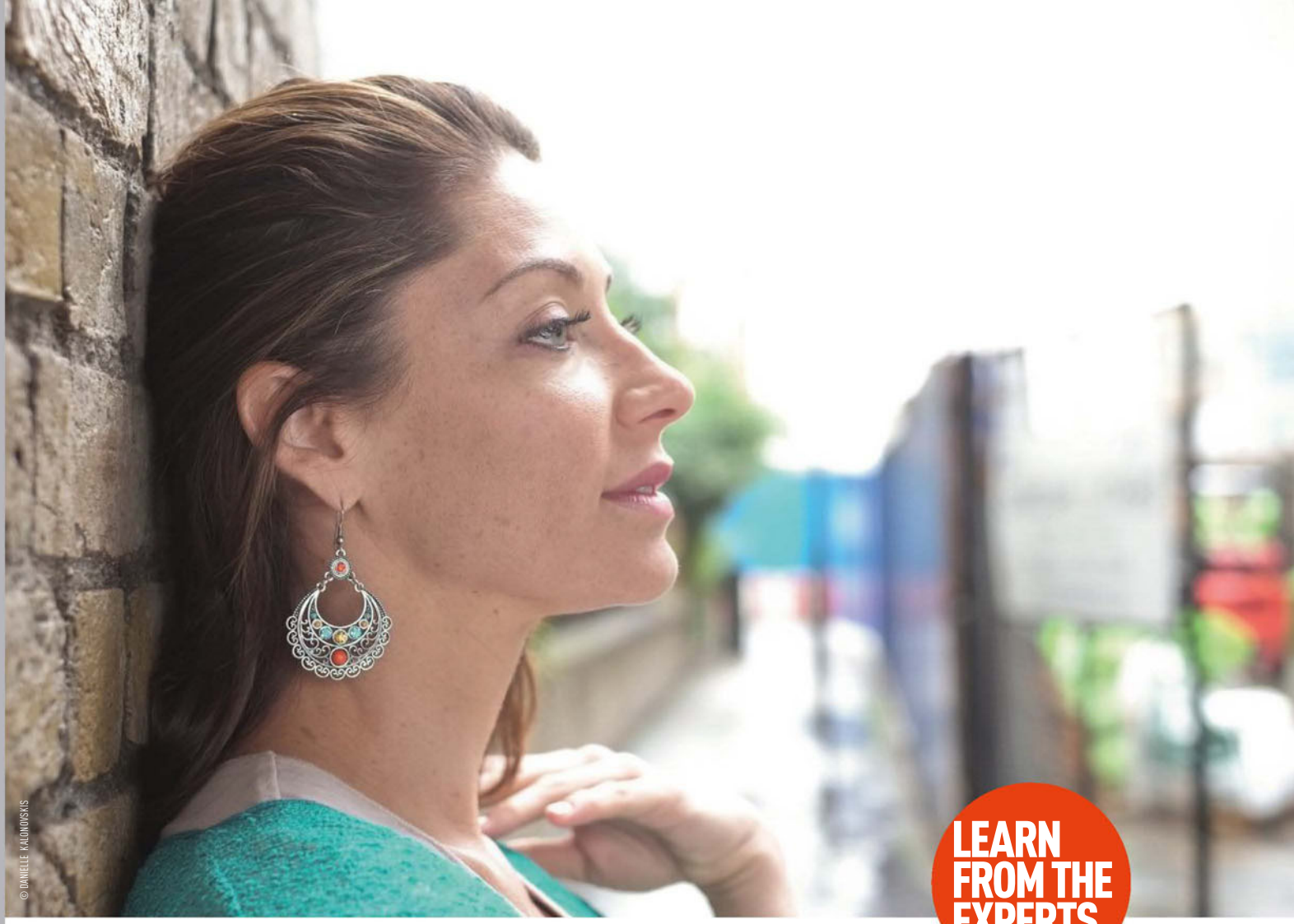
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© DANIELLE KALOMOISKIS

LEARN FROM THE EXPERTS

Using flash outdoors

The Amateur Photographer Masterclass with **Andrew Sydenham**

Three lucky AP readers get a lesson in using flash outdoors from pro photographer and AP studio manager **Andrew Sydenham**. Joining the fun is **Debbi Allen**

Keep your eyes wide open

Shooting with the aperture wide open and strong back lighting, the soft off camera fill-in flash gives good skin tone and contrasts well with the out of focus colours and shapes in the background.
Fujifilm X Pro 1, off camera flash

WHEN it comes to AP Masterclasses, if we're heading outdoors we do like a bit of blue sky. On the day we met our three readers for this London-based workshop, the day was decidedly wet, grey and miserable – but for our purposes, it was perfect! Using flash outdoors can turn grey and boring photos into bright, colourful and dramatic portraits, as we'll show you over the next five pages.

We started off the day in the AP studio, so that Andrew could see what kit and experience each of our readers had, ranging from no experience using flash to some. Andrew then introduced the model for the day, Sabina from Mission Models.

When we're ready to head out into the rain, Andrew takes us on a tour of the South Bank, starting with a railway arch where there is some nice light coming from one end. He suggests the reader's start by taking a photo of Sabina with no flash. They then take the same photos with on-camera flash, so the readers can see the difference: one being overly dark, one overly light. With neither of these scenarios resulting in good photos, Andrew shows how to position their flashguns off-camera and the results are instantly stronger.

With this in mind, the masterclass moves on to a location directly underneath the Millennium Bridge, where Andrew suggests the readers look at how flash affects black & white photos. Setting their cameras to take raw + JPEG images, the trio start shooting and are all very taken by the glamorous photos that result! 'The scene had a filmic quality about it,' says Danielle. 'Almost like a shot from an old movie.'

In a narrow side street a few minutes walk away, Andrew has brought the readers to a place where they need to deal with a dark background and strong side light. Getting out his remote triggers and a reflector, Andrew shows the readers how to go about getting a balanced exposure in even these difficult conditions. 'Andrew showed us that lighting doesn't have to be complicated to achieve good results using off-camera flash, and that it is easy to achieve subtle lighting to lift an image,' explains Hussein.

At our fourth location of the day, Andrew decides to get the team to think creatively and introduces the idea of gels. He has an orange and a blue gel for them to try, explaining that they can warm up or cool down the scene with them. As well as focusing the flash on Sabina, Andrew also suggests that they try and angle the light at the background, to see how this affects their photos. 'I never thought that I could get such a good picture in such dull weather,' says David.

We're almost done at this location

About the readers

Danielle Kalinovskis



'I've loved photography since I was a teenager, but started to take it more seriously around seven years ago and have since done a number of lifestyle and portrait shoots and weddings, although my passion is street and reportage photography.'

Fujifilm X-Pro1 with 35mm lens

David Kittos



'I would class myself as having intermediate-level experience but when it comes to portraits, I generally prefer the studio and tend to work with pre-built sets and professional models.'

Olympus E-5 with Olympus 12-60mm f/2.8-4 lens

Hussein Ahmet



'I would describe myself as an experienced amateur, but new to using off-camera flash outdoors.'

Canon EOS 5D Mark III with Canon 24-70mm f/2.8L, 70-200mm f/2.8L IS and 50mm f/1.4 lenses

Flash for background

Andrew was keen to show the readers how versatile off-camera flash can be, so he encouraged them to use it not only directed at the model, but also behind her to change the atmosphere of the background. He showed them with and without flash, and demonstrated how coloured gels would change the lighting behind the model to appear sunnier or moodier, depending on your requirements.

Canon EOS-1D X, 25-105mm

'Lighting doesn't have to be complicated to achieve good results using off-camera flash'

when a patch of blue sky appears overhead. Andrew wants to show David, Danielle and Hussein how to balance daylight and flashlight, so we hurry on to our final destination of the day. Just outside the Tate Modern, we stop by some trees that are casting some great shadows as they filter the sunlight. Andrew positions Sabina so that the sun is directly behind her, highlighting her hair. He then explains how we can use the flash to 'fill in' the shadows on her face. Although the sun doesn't stay out for long, each of the readers gets to have a quick shot at the sunlight.

With five locations under our belts and a plethora of new shooting techniques, we head back to the AP office for a final debriefing. Hussein enthuses, 'I will definitely be using the techniques I learnt today, particularly the technique used to capture dramatic backgrounds, and I want to explore the use of coloured gels on the background.'

Danielle agrees: 'I'm keen to build on the knowledge I gained to decide if it is something I'd like to pursue further.'

Your AP expert...

Andrew Sydenham



AP's in-house photographer and product tester, Andrew has been a London based studio photographer for over twenty years working for a wide variety of editorial and advertising clients. specialising in food and still-life photography, contributing to over 100 books and magazines. Providing product photography for *Amateur Photographer*, *What Digital Camera* and Trusted Reviews he is passionate about lighting techniques and equipment.



© ANDREW SYDENHAM



© © DANIELLE KALONOVSKIS



© DAVID KITTOS

Top tip

When mixing flash with daylight, setting the white balance is tricky. Andrew says let your camera try, but if that doesn't work, go manual and opt for 5,200K as a starting point.





Change the light

The day was very rainy and grey, and this photo, taken under a railway arch, involved our model getting quite damp at times thanks to the wind and driving rain. However, the one flash head that was held off-camera was enough to transform this photo – it could have been taken in bright sunlight!
Olympus E-5, 12-60mm, 1x off-camera flash



© DACIO KITTOS

Think about poses

'My favourite shot of the day. I wanted a really natural image and this feels like Sabina is deep in thought. There is an old-school glamorous feel with the styling and her soft facial and hand gestures enhance the romantic quality. I also love the couple underneath the umbrella just out of focus behind her. There's a timeless quality about this image that I just adore.'
Fujifilm X-Pro1, 35mm, 1x off-camera flash, shot in black & white

Position your light

At the end of the day, the sun came out and the strong side light through the trees was the perfect setting for our last location. David shot this photo of Sabina outside the Tate Modern: 'The sun is backlighting the model's hair and I like the direct eye contact. This is another pose that I can use with someone who isn't a model.'
Olympus E-5, 12-60mm, sunlight from behind causing light on hair, 1x off-camera flash in front of model as fill-in



© HUSSEIN AHMET

© HUSSEIN AHMET

Create atmosphere

Andrew explained that flash can be used to not only lighten the model, but to help create dramatically dark backgrounds that look great. Hussein gave this a go and was pleased with the result, 'Even though the shadow on the hands are a little harsh, I like the dark mood and that the picture almost looks as if the background is in monochrome.'

Canon EOS 5D Mark III, 70-200mm, 1x off-camera flash with blue gel over to create a moody light

Top tip

Plastic sandwich boxes and mike containers can make excellent diffusers for speedlite flash heads, different shapes and sizes giving different shapes and sizes to highlights in the eye



© ANDREW SYDENHAM

'Even though the shadow on the hands are a little harsh, I like the dark mood and that the picture almost looks as if the background is in monochrome'

Remote triggering

As well as experimenting with gels and the position of flashes, we also looked at remote triggers and cabled triggers so that the readers could understand all of their options. Here, Andrew wanted to achieve a well-lit portrait with a dark backdrop via the one off-camera flash he was triggering remotely from his camera.

Canon EOS-1D X, 24-105mm, 1x off-camera flash

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Be sure to experiment with diffusers

The larger the area of your flash diffuser or reflector the softer and more cosmetic the light will become, moving your light source further away will make the light appear harder with the shadows defined.

Include some flare

Don't be afraid to experiment with lens flare, if like Hussein, you get a sudden burst of sunlight behind your model, 'The weather on the day varied from rain to bursts of bright sunshine and this demonstrates that using flash you can keep shooting and capturing very nice images no matter what,' says Andrew.



© DANIELLE KALONOVSKIS



© HUSSAIN AHMET

Top tip

If you find that on-camera flash creates too harsh and unnatural a look, then move the flash off-camera. You can ask a friend to hold it or buy a light stand to position it where you want. You'll achieve a much more flattering result.



© ANDREW SYDENHAM

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on a free day's assignment. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture), **Luke Massey** (wildlife), **Andrew Sydenham** (studio) and **Heather Angel** (still life).

Our next confirmed *Masterclass* will be with Heather Angel in London.

To take part, visit www.amateurphotographer.co.uk/masterclass. Please state which *Masterclass* you would like to attend and include your name, address, email address, daytime telephone number, some words about your work and three or four images.

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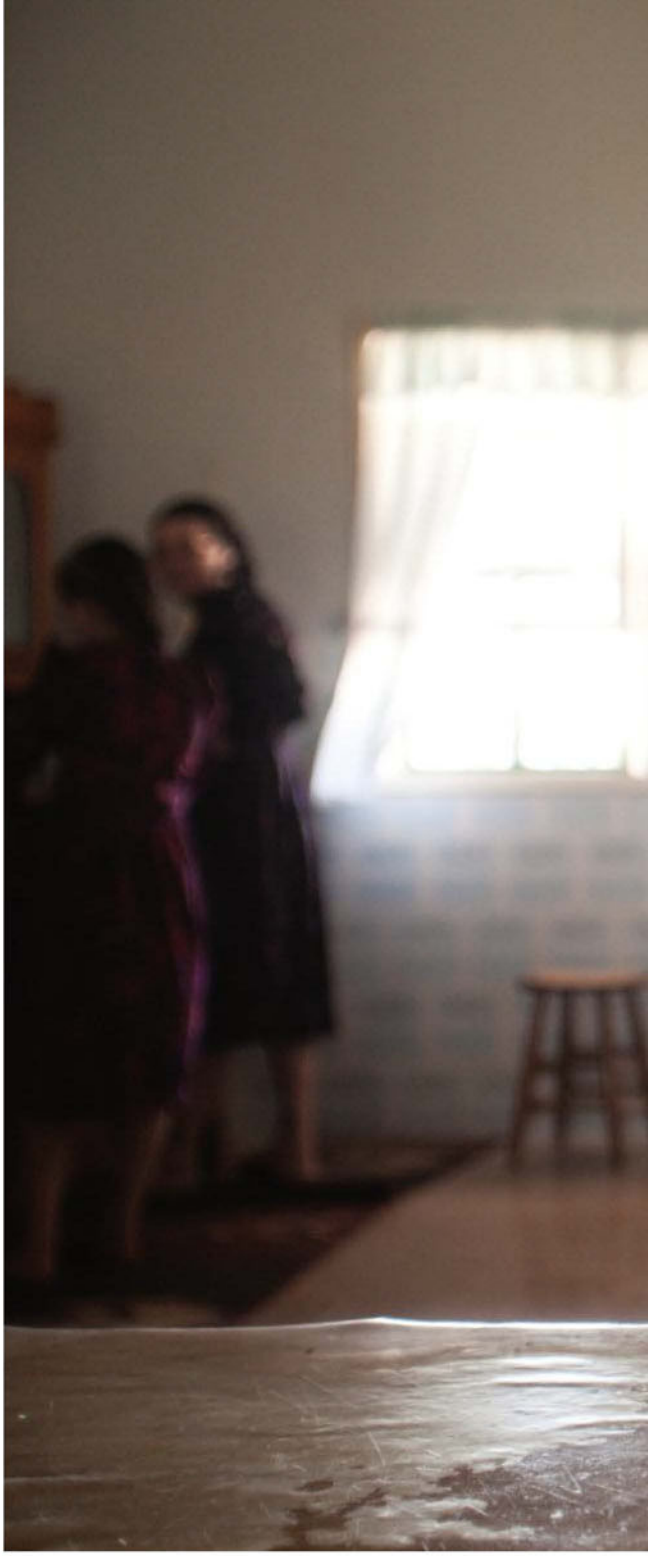
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'The work they did at Metro was really good. It was especially helpful being able to check the image with their technicians before printing it, to make sure the final result was as I wanted it'

Jordi Ruiz Cirera, winner of the Taylor Wessing Photographic Portrait Prize 2012

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Above: Jordi's picture, 'Margarita Teichroeb', which won him the Taylor Wessing prize for portraiture, was printed by Metroprint

Left: Prints made via the Metroprint service are produced by the same skilled printers as those ordered in-lab at Metro Imaging

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ALL PICTURES THESE PAGES © KRZYSZTOF WINNIK

Macro marvels

We reveal the winners of the 2013-2014 EISA Maestro photo competition



THE THEME for the 2013–2014 European Imaging and Sound Association's Maestro photo competition was Macro/Close-up, and Krzysztof Winnik from Poland has taken first place. He wins €1,500 and the EISA Photo Maestro 2013 trophy. In second place is Ulrich Hopp from Germany, who wins €1,000 and a trophy, while Tony Cooper from the UK finished third and receives €750 and a trophy. All three winners have been invited to Berlin, Germany, for the official EISA Awards ceremony to receive their prizes.

The competition was open to photographers from all 17 EISA member countries and the winners' photographs will be published in all 17 EISA-member photo magazines. Find out what inspired the three prize-winners as we publish their pictures over five pages.

For more about EISA, visit www.eisa.eu.

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1st Krzysztof Winnik

Poland

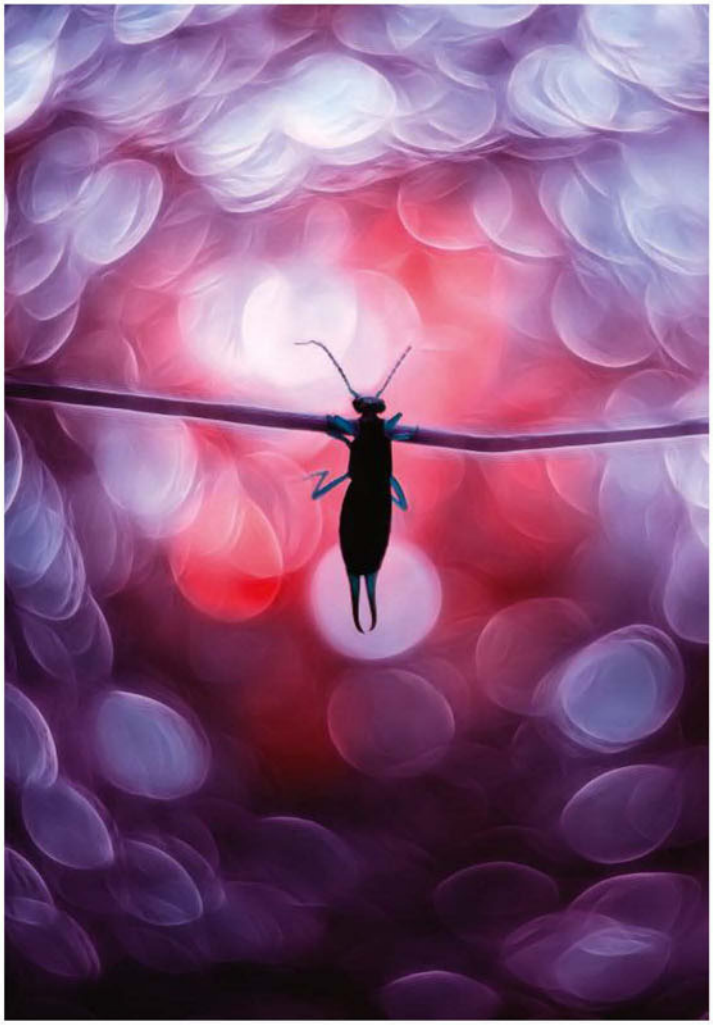


KRZYSZTOF loves photographing insects and flowers in his garden. He usually takes his pictures early in the morning, using low-angled light while the dew is still on the ground. The second stage of his creations is editing his pictures. Apart from basic processing, which includes contrast, sharpening and cropping, he sometimes also works with the colours of the image.

'I use software plug-ins to produce the unreal, fairy-tale characteristics in my work,' says Krzysztof. 'To make my subjects more mysterious and intriguing for the viewer, I try to create a fantasy world for them.'

Krzysztof, 40, works in the chemical industry, and has been shooting macro images for seven years. 'I love taking pictures using old lenses,' he says, 'because they allow more creative possibilities.'









ALL PICTURES ON THESE PAGES © ULRICH HOPP

2nd
Ulrich Hopp
Germany



ULRICH first started thinking about these images 17 years ago. At that time, he was a biology student specialising in limnology (also known as freshwater science) in Neu-Ulm, Bavaria, and had been working on his final university thesis: studying planktonic copepods. Intrigued by the photographic enthusiasm of his colleagues, Ulrich began experimenting with his own film camera, but got only poor results. He continued to invest a lot of time and energy in his macro photography, but was always unhappy with the depth of field of his final images.

A radical change came about when he learned that he could combine a sequence of images with slightly different focus points into a single picture, using the focus-stacking program CombineZP. He used his Canon EOS 7D with a Canon MP-E 65mm f/2.8 1-5x macro lens and a pair of remote flashes to photograph the 1-4mm copepods you see here, shooting between 15 and 35 images and shifting the focus between each shot. Now he gets the sort of pictures he always dreamed of.



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3rd
Tony Cooper
UK



IT WAS in 1970, while a geology student taking pictures of rocks, that Tony became interested in photography. When he was tasked with photographing fossils, he discovered a love of macro that has remained with him ever since. Tony's favourite macro subjects are now insects – he loves how viewing them close-up reveals a world unseen by most people. 'Creeping up on insects and getting a sharp picture before they fly off is a challenge,' he says. Tony and his wife are trying to create a record of all the flora and fauna in their garden.

This photo essay was taken in Tony's back garden. He and his wife noticed these sawfly larvae on a birch tree, voraciously demolishing the leaves. 'When they are even slightly disturbed they spring out in a surprise defensive mode, making the group look much bigger, but each larva having an interesting sigmoidal shape,' he says. 'I tried to photograph them to show how they were eating the tree and also their details to allow identification. Photographing them over a few days naturally made a picture story.'

Tony used a Nikon D200 to take the images on this page.











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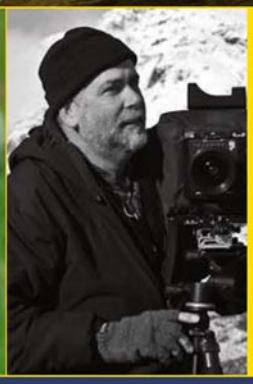


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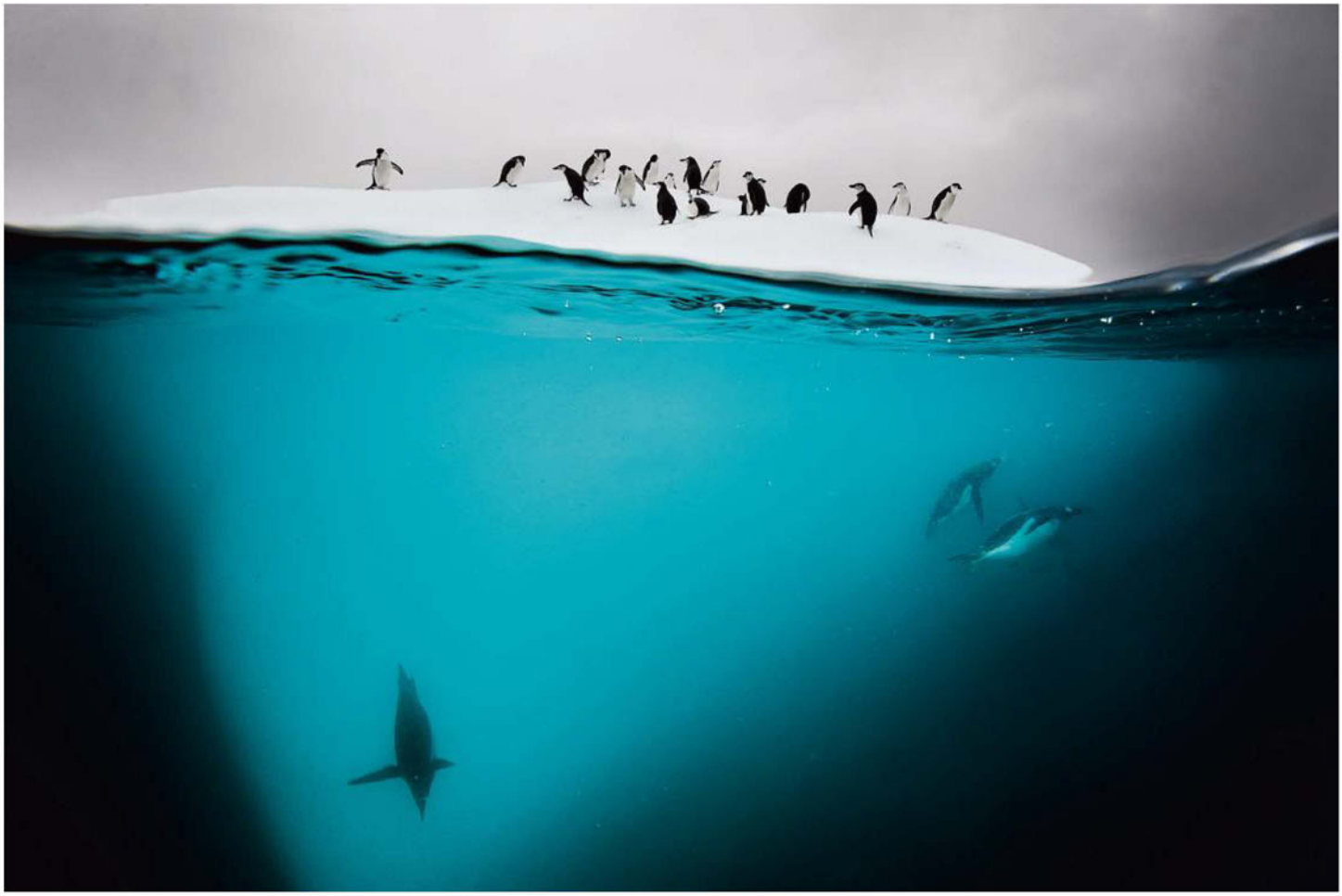
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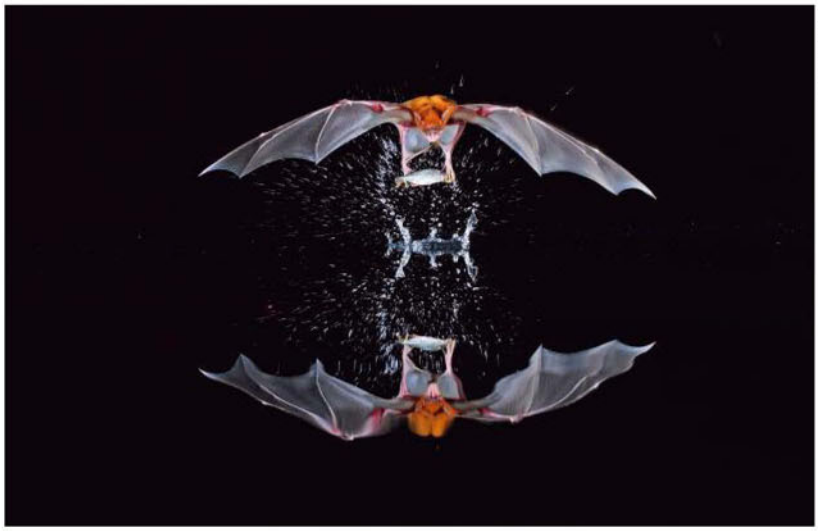
A new book from Wildlife Photographer of the Year catalogues the masters of the craft. **Jon Stapley** talks to editor **Rosamund Kidman Cox** about the best of the best

Above: David Doubilet is the foremost authority in underwater photography, and this style of a 'half-and-half' image is one of his signatures

CERTAIN names, such as Nichols, Brandenburg and Lanting, are renowned within wildlife photography – so much so, in fact, that they seem inextricably bound up with the genre. Over the years people from all around the world have produced masterful images of nature and wildlife, and now the people behind the Wildlife Photographer of the Year competition have set themselves the gargantuan task of selecting the best of the best in a new book called *The Masters of Nature Photography*.

If anyone is up to this selection task it is Rosamund Kidman Cox, masterful overseer of the Wildlife Photographer of the Year portfolios and an established name in the world of wildlife photography.

'The starting point was that they've all been honoured in Wildlife Photographer of the Year,' says Rosamund. 'Luckily, most if not all of the greats have at some point been honoured, so it did offer a lovely selection. If you were to ask any professional wildlife photographer for their top picks, I think you would find that the names mentioned in the book are among them.'



© CHRISTIAN ZIEGLER

Right: Getting this shot of a bulldog bat catching a fish required Christian Ziegler to spend weeks fine-tuning his set-up

THE STORIES

Tracking down ten globetrotting photographers is no mean feat, but Rosamund says that listening to them open up about their passions was worth the effort.

'I didn't always have a lot of time – Nick Nichols was standing with a mobile phone on top of a roof in Africa – but we got straight to the heart of it because the pictures are special to them,' she says. 'Absorbing their characters was fascinating, and they all took a different position. They all share a great many things, but each has a different way of seeing.'

The real treat of the book is the way it reveals ten different photographers' ten different personalities. The stories Rosamund has gathered are not only inspiring, coming as they do from greats, but also relatable.

'For example, Jim [Brandenburg] explains in one story how he took a few shots and moved on, and it was only weeks later that he saw it and realised he had something special. I found it lovely to hear from a real master that sometimes serendipity happens without you realising. Of course, serendipity doesn't happen on its own: you have to have the tools, the experience and be there.'

'It is about the subject, but it's also a lot to do with our relationship with the environment on an emotional level'

INTO THE WILD

Down to business, then. 'Master' of nature photography is a quite a title, and to be named as such presumably requires more than pointing and shooting. According to Rosamund, being a great photographer isn't just about how you use your camera.

'It's more than just colour and composition,' she explains. 'Something else unites most of these pictures. They all have an emotion to them, as indeed the photographers who take those pictures have an emotional link to the subject matter.'

Put simply, it's about a relationship with the environment. Masters of nature photography need to understand the environment in a way that only really comes through experience, intimacy and learning to care about what they photograph.

'It is about the subject, but it's also a lot to do with our relationship with the environment on an emotional level,' says Rosamund. 'Some of these photographers are hoping their pictures will convey a message and will achieve something more. They're putting the animals into context to build the emotion of being there, the wildness.'

Context is an important consideration. For Rosamund, photographing wildlife is about showing animals in their natural environments.

'There are photographers who take pictures of animals in studio-light conditions,' she says. 'And they're incredibly technically



The Masters of Nature Photography, edited by Rosamund Kidman Cox, is published by The Natural History Museum, £30, hardback, 224 pages, ISBN 978-0-5650-9315-0



© THOMAS D MANGELSEN

Thomas D Mangelsen calls this his 'most iconic image'. It was taken a split-second before the grizzly closed its jaws



© PAUL NICKLEN

Paul Nicklen had to shoot at 10 frames per second to capture this penguin speeding through the -1.8°C water



NICHOLS AND THE ELEPHANT

IN A PERFECT world, space would permit us to dissect each of the ten photographers and explain at leisure their different styles, subjects and strengths. Rosamund is willing and very much able to talk at length about every photographer in the book – Jim Brandenburg's work with wolves, David Doubilet's masterful lighting, Vincent Munier's minimalist, restrained shots of foxes – but there is one name we return to again and again: Michael 'Nick' Nichols.

'He's something else,' Rosamund says. 'He's edgy, he's got energy and he's always striving to do something new. He knows how to use his camera intimately. He's trying to get that magic of the real moment in that old school photography way – the "moment".'

Nichols originally learned photography in the army, and subsequently trained as a photojournalist at Magnum. The skills he picked up through reportage have stayed with him throughout his career in wildlife photography – in the book it's described as a philosophy of 'f/8 and be there'.

'He maintains that he's looking for that different shot. He might shoot up to 300 pictures, and he always edits his own work,' Rosamund explains. 'It's that classic photographic serendipity – it's not the pictures you make, it's the pictures you choose.'

Rosamund singles out a particular shot from Nichols of an old forest elephant bull from deep within Gabon's Loango rainforest (see right). A startlingly vivid photograph of an animal completely unaware of human contact, it stirs something primal in a viewer – in fact, Rosamund refers to it as 'prehistoric'.

'Nobody will ever better this, I suspect,' she says. 'It was set up with an infrared camera trap – the elephant triggering the shutter. Some people might argue that such images are not creative photography, but you would not be able to take this picture without the field knowledge and the experience with your tools. That he had the chance to get this shot is an amazing technical feat.'

Nichols would presumably agree. In the process of making this picture his camera flooded, leaving him with few usable frames, and the shot was the product of months of labour. It's a potent reminder of the work that goes into nature photography, the effort put into understanding habitats and behaviours we don't usually don't think about or see.

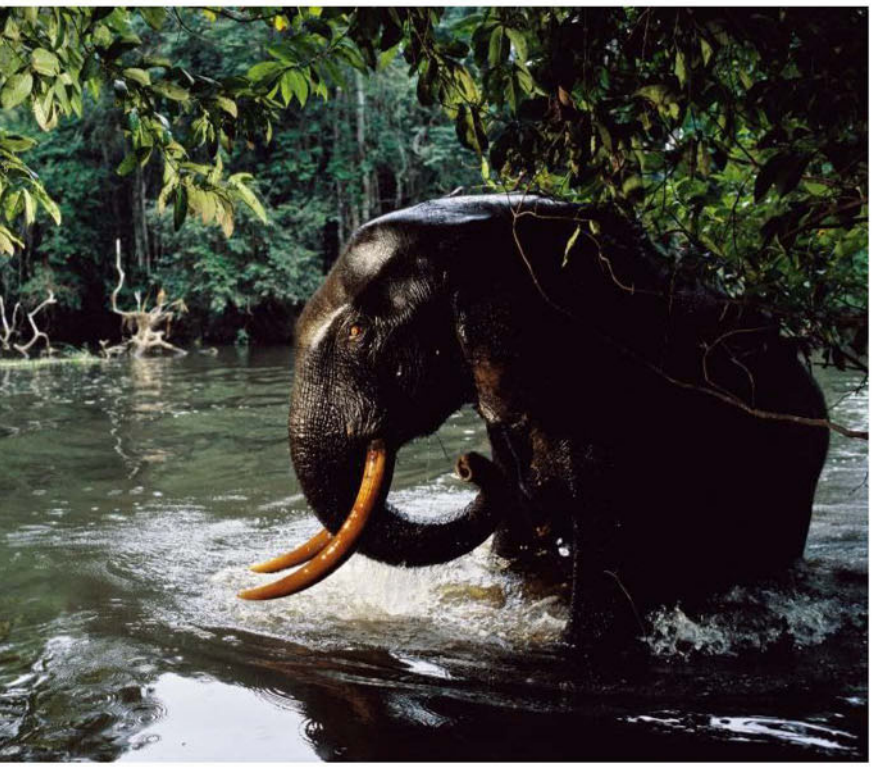


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powerful as they have beauty in the sculptural sense, but you wouldn't call them wildlife photos. They lack something else, which a master nature photographer will imbue his or her pictures with. You have to know nature through intimacy.'

THE POWER TO MOVE

There's a reason that the Wildlife Photographer of the Year competition has enjoyed such longevity. Nature photography such as Brandenburg's wolves and Nichols' elephant (left) capture something more primal than other genres, something that connects on a deeper level.

'It deals with the ultimate subject matter, which is life,' Rosamund says. 'It has the power to move people and to change how they feel about the natural world – and it can effect change.'

This last point is important, as single images have been used to open people's eyes to the destruction of the natural world. For Rosamund, this is a pressing concern.

'It goes beyond human documentary pictures,' she says. 'It connects us with the most ultimate, important thing there is: the natural environment that feeds us. It's real power.' **AP**

Top left: This is a famous Frans Lanting image, recently used for the cover of his book *Okavango*

Top right: Jim Brandenburg took this image using a telephoto lens with a 2x extender

Above: Pål Hermansen took a series of shots to stitch together a panoramic landscape. He wanted to show the bear within the magnificent scene

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READER PROFILE

Stephen Smith

'Shirahame Shrine Star Trails', 2012

In a land far away

AP reader **Stephen Smith** talks to **Oliver Atwell** about how his time in Japan has influenced on his photography and the ways in which he uses it to connect with his adopted country

STEPHEN Smith (better know to our forum members as Yebisu) is a photographer with a truly distinctive style. Before moving out to Japan in 2005, Stephen worked as a primary teacher in the UK. However, the draw of Japan was too much to resist and he found himself relocating to work as an English language teacher. It was there that he started taking photographs and over time developed a style that, while influenced by the country's most important photographers, still contained characteristics and quirks that were all his own. Here, we find out how Stephen finds his images and explore how Japanese life has influenced his photographic output.

AP Looking through your work, a very distinct style begins to reveal itself. How would you describe your photography to someone who has never seen one of your images?

SS I'd say my style is positive and serene – sometimes quirky, sometimes poetic. I see a lot of my images as fleeting glimpses into modern Japanese life. I often think of them as modern photographic versions of *ukiyoes*, woodblock prints produced in Japan between the 17th and 19th centuries that depicted the so-called 'floating world'.



I guess you could also say I indulge in travel photography, but I am aware that's a term that encompasses a lot. To narrow it down further, I flit between street, landscape and documentary. I do a bit of everything. But as I've lived in Japan for a few years, I hope my photography is more intimate than regular travel photography.

AP How do you see a shot? Are there particular qualities that you look for in a scene?

SS In terms of qualities, I'll look for good light, an interesting subject, and shapes and lines to give structure to the composition. The real challenge is to get all of these working together at the instant I trip the shutter.

If I'm shooting in Tokyo or another city I'm familiar with, I'll tend to wander around and keep my eyes open. It isn't often I go out with a preconceived shot in mind. When I happen across a scene that I imagine will work as a photograph, I judge how much time I have until the scene breaks apart. If, for example, the subject is a moving person it may be a case of shooting a couple of frames quickly and hoping for the best.

On the other hand, if I have more time I'll experiment with different compositions. Then I'm able to check the edges of the frame for distractions before firing the shutter.

As I tend to use prime lenses (35mm and 50mm) I can frame and compose the shot with my eyes before looking through the viewfinder. I find it's best to compose as much as I can in my head because as soon as I put the camera to my eye the situation around me slowly changes – people begin to notice me. Everyone ceases to behave naturally. Then the moment is lost.

It could also be that I'm in a good location but the light isn't quite right or there isn't a strong enough subject. In those instances I'll

Above: 'Yakitori', 2012

Bottom left: 'Man in the Mask', 2013

Below: Costume, 2013









ALL IMAGES © STEPHEN SMITH

‘In Japan, photographers aren’t seen as something sinister. I’ve been able to pursue my work with very few problems’

keep the location in mind and come back at a later date.

I always have a camera with me wherever I go, even on the commute to and from work. In fact, I’ve taken some of my favourite images at these times. Other times I’ll dedicate a day or even longer to photography. I might decide to go to Tokyo and produce some street photography for the day or attend a local festival. Actually, local festivals are my favourite things to shoot. Festivals are the one time of the year that Japanese people let their hair down. I’m glad I can be there to document it.

AP Perhaps the most obvious question to ask you is why do you shoot all of your work in black & white? How does the lack of colour contribute to the way in which you see the world around you?

SS I enjoy the simplicity of monochrome. Colour can be a distraction. By removing colour I’m forced to focus on lines, shapes and tones when composing the image. Somehow black & white feels pure in a way that colour is not.

In the past a lot of street and documentary photography was shot in black & white. As viewers of photography we’re used to seeing this kind of work in monochrome. To put it simply, it just feels right for me to do it.

I shoot using black & white film and develop everything at home. I appreciate the control it gives me over the process. As I can’t home-develop C-41 or E6 colour transparency film, I rarely shoot it. However, I do also shoot using digital colour quite a lot. I tend not to put those ones on my blog. Perhaps sometime soon I’ll start a site dedicated to my colour work.

AP You said earlier that you look for shapes and lines in a scene. Why are these important components in an image?

SS I love structure in my compositions. I don’t like shots that are loose and messy. Lines and shapes can help the viewer understand what it is I’m trying to communicate in the photo. Lines help to guide the viewer around the photograph and shapes break the image into areas and also create a sense of balance and dynamism.

Top left: ‘Bunka Centre’, 2013

Above: ‘Mikoshi’, 2013

Bottom left: ‘Running Kanushi’, 2013

AP One of the things I really wanted to find out from you is where your photographic style comes from. Has this photographic aesthetic always been with you or was it born when you relocated to Japan?

SS My style was definitely born here in Japan. I only started getting seriously into photography once I moved here. I’m very fortunate because, in Japan, photographers aren’t seen as something sinister. I’ve been able to pursue my work with very few problems or interruptions. In fact, people are generally very happy for me to shoot their portraits or document them doing their jobs.

Living in Japan, I have also been influenced by some of this country’s greatest photographers. I really enjoy the work of people like Domon Ken, Kimura Ihei, Moriyama Daido and Araki. It’s these guys’ photobooks that fill the libraries in Japan. Photographers like Domon Ken and Kimura Ihei’s gentle, less confrontational approach to street and documentary photography has helped me greatly. Their pictures show a great deal of empathy with their subjects.

AP It’s interesting to see that, despite finding your images in a humming



megalopolis, you've managed to expose, or at least inject, an unexpected aura of placidity.

SS I'd agree with that observation. Busy rush-hour shots are a bit of a cliché. I'm sure you know the kinds of images I'm talking about, guys with white gloves jamming passengers into already packed commuter trains. However, the Tokyo and Japan that I'm trying to show people through my photographs is not about the hustle and bustle. My version of Tokyo and Japan can be tranquil, calm and reflective.

AP Does photography offer you an opportunity to build a relationship with Japan and connect with the country on an emotional level?

SS Definitely. When I first started producing photographs I would use them as a way of showing my family and friends what life was like in Japan. From there I began to consider what Japan and Japanese people meant to me. I wanted to explore how I could communicate that through still images. Through shooting local events, I was able to learn a lot about the town in which I live. As a result, I now consider myself part of the community.

AP What cameras, lenses and films do you favour?

SS I use a Nikon FE with AI or AIS 24mm f/2.8, 35mm f/2.8, 50mm f/1.4 or f/1.8, and a 200mm f/4 lenses. I usually use Fujifilm Neopan Acros 100 and Presto 400 film.

I use the Nikon FE because it is light, has a large bright viewfinder, and has an accurate light meter. As for lenses, I use the 35mm f/2.8 and the 50mm f/1.8 lenses far more than any others. I find it easier to see and compose a shot with a normal lens or with a moderate wide lens.

I use the Fujifilm Neopan films because they are widely available in Japan. But since the production of Presto has been stopped, I need to find another ISO 400 film that can be pushed to 800 or 1600. I've tried HP5+ recently and had good results, but I'll stick with Neopan Acros as my ISO 100 film. It's great for long exposures as reciprocity failure doesn't become a factor until the exposures reach at least 2mins.

For digital, I use a Nikon D3000 with an 18–55mm kit lens, as well as 35mm f/1.8 and sometimes AIS 24mm f/2.8 lenses. The D3000 was my first DSLR and I've been using it for just three years. I like it because it's light and the kit lens is sharp. I probably won't buy another DSLR until the D3000 dies, and it still seems to be going strong.

I also have a Pentax 6x7 kit, which I'm borrowing, but although I like the image quality from the larger negatives, it's just too heavy to carry around so I rarely use it. AP





FAVOURITE LOCATIONS

I SHOOT all over Japan but a great number of my shots were captured in Tokyo and my stomping ground, Shizuoka Prefecture. Street photography is great in Tokyo, particularly in the Shinjuku, Shibuya and Ueni districts. Shinjuku is where Daido Moriyama does a lot of his street photography. If you're looking for great architecture, then again Shinjuku is the place to be, particularly in the west area. You can find more interesting architecture in the Aoyama and Harajuku areas.

I live in a town called Mishima, which is about one hour east of Tokyo and just south of Mount Fuji. I shoot a lot in that area too – everything from landscapes to portraits, festivals to everyday life. I'm trying to build up a portrait of the town (or perhaps that should be a portrait of the town from the perspective of an outsider).

One place that I don't shoot much is Mount Fuji. I live very near and can see it from my flat. Some photographers in Japan pretty much only shoot Mount Fuji. Their images are far better than anything I can achieve so I'll leave it to them.

When I have the time I travel to other areas in Japan, such as Kyoto, the old imperial capital. It's a wonderful place to shoot. I usually go there once or twice a year for a couple of days. Kyoto is all about the temples, shrines and geisha-spotting. April is a good month in Kyoto as that's when the cherry blossoms appear. Then in November you have the autumn colours but it also gets very busy.

Lastly I'd recommend Osaka's downtown Tsutenkaku area. It's rough and ready, but if you want street photography with interesting characters, then that's the place to be.

Top: 'Shinjuku Isetan', 2013

Left: 'Rice Seedling', 2013

To see more of Stephen's images, visit **monkeybrainsushi.wordpress.com/page/3/**

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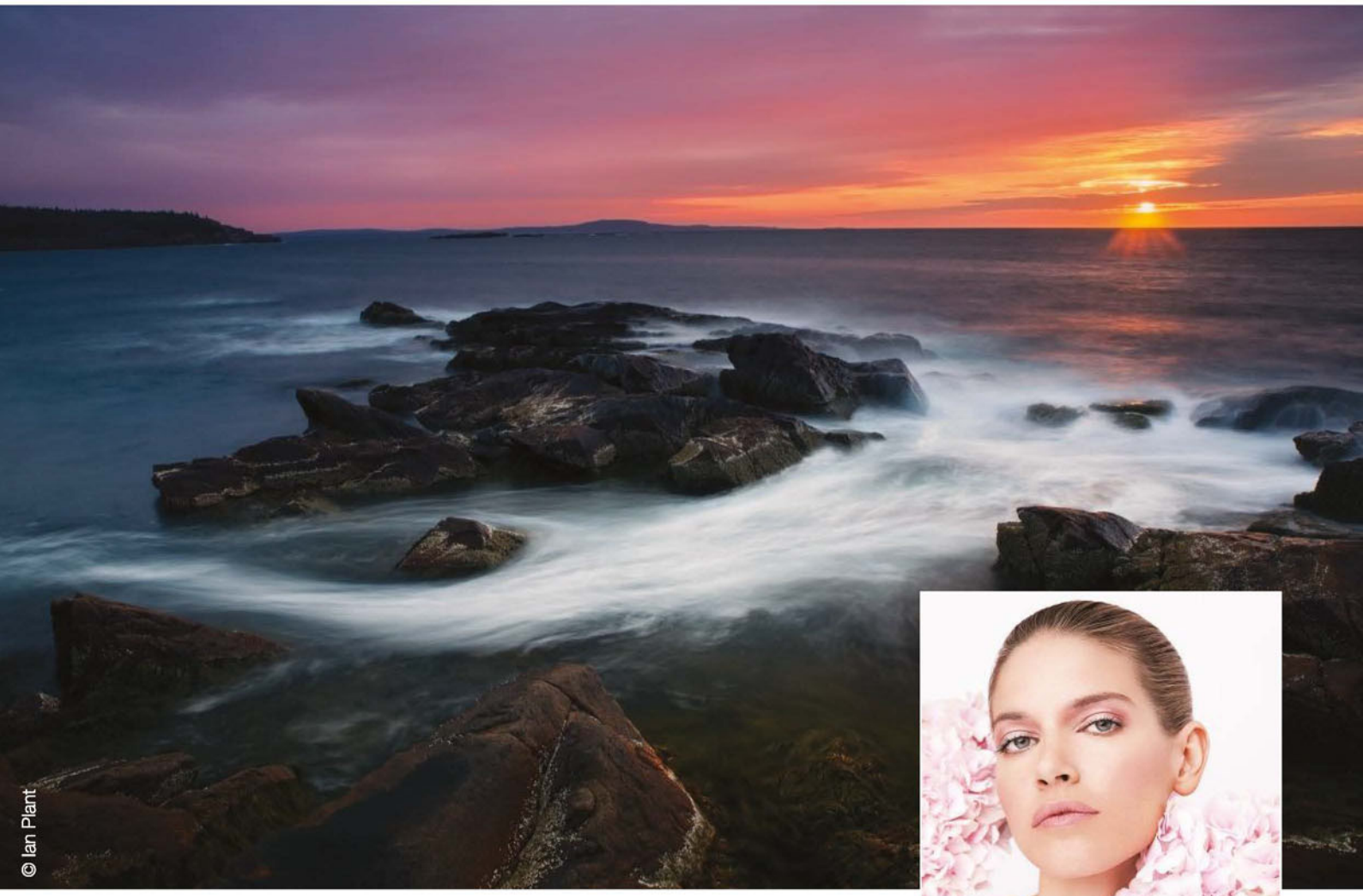


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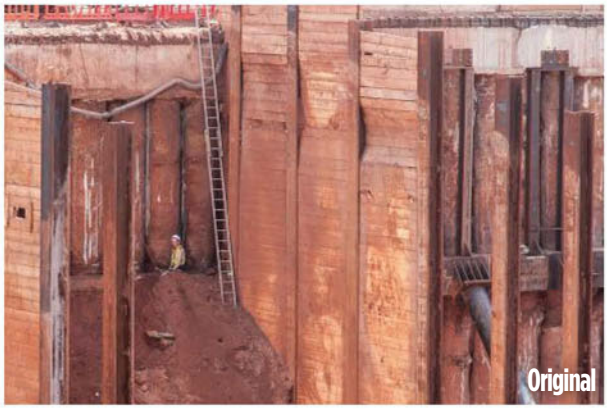
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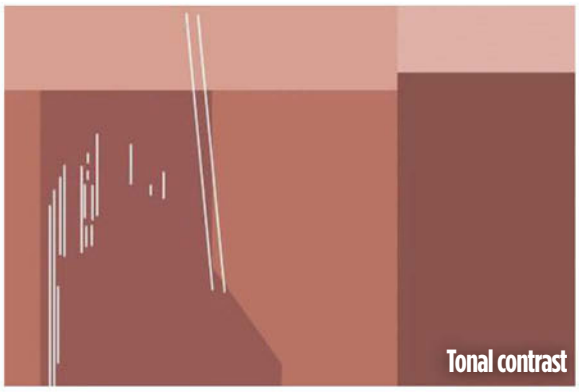
APappraisal



Expert advice, help and tips from **Chris Gatcum**









PICTURE OF THE WEEK

Construction worker Stephen Cooper

Canon EOS 5D, 24-105mm, 1/160sec at f/6.3, ISO 200

WHEN confronted with this subject, it would be tempting to opt for a long focal length, zooming in or fitting a telephoto lens to produce a tighter crop on the figure, but in this instance I think Stephen's wider view is spot on. Whether it was choice or simply because the only lens he had to hand was his Canon 24-105mm zoom, the mild telephoto focal length has meant that we get to see far more of the subject's surroundings, which gives us a very definite sense of scale – the enormity of the work being undertaken is obvious!

Whenever you have a small subject in a large field such as this, the placement of the subject becomes critical. Although it's often maligned, the rule of thirds can really come into its own in these situations, as Stephen's shot demonstrates with near-perfect positioning of the figure on the intersection of two thirds lines.

However, this image does not just rely on a hackneyed 'rule' as there are plenty more compositional devices at work here, and paring the image back to its fundamental forms and tones reveals just how effective these are:

First, there's contrast of scale. The small figure breaks up a largely uniform background, providing us with a distinct focal point as we scan the frame.

This is enhanced by colour contrast: the high-visibility jacket leaps out against the drab rust-browns of the piles, boards and earth.

'Paring the image back to its fundamental forms and tones reveals just how effective the composition devices are'

Tonal contrast helps as well. The splashes of white to the left of the figure and the silver ladder at his right stand out from the near-monochromatic background, drawing the eye to that side of the frame and, subsequently, the figure.

Each of these contrasts enhances the composition, helped by the simple fact that there's not much else to draw our eye away from the lone figure. Indeed, the only slight criticism I have is the decision to include the red barrier fence at the top left corner. Although it doesn't stand out hugely, it does suggest some form of 'escape' from the scene. I would be inclined to trim the top edge and create a slightly more claustrophobic and ambiguous background. It's a small point, though, and one that doesn't detract from a remarkable shot of a man at work. Cynics will say that the eye contact suggests this was a set-up, but I really don't think that matters at all. That is why I think it deserves my picture of the week. AP



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

SIX OF THE BEST

AP Testbench

Twice a month we test of six of the best **accessories** on the market

Universal Battery Chargers

Callum McInerney-Riley looks at a selection of the most efficient, easy-to-use and value for money units on the market

Delkin Devices Dual Universal Battery Charger Nikon Bundle

Around £25

www.delkin.com

Delkin has something different on offer in the field of universal chargers. Unlike the others, the Delkin Devices unit doesn't adjust to fit a battery. Instead, it uses battery-specific plates that insert into the charging dock. Our review sample is a Nikon Bundle that includes six plates to fit the most popular Nikon batteries. This can be expanded upon with different plates for Canon, Olympus, Casio, Panasonic, Sony and Fujifilm. A charge percentage is indicated by an LED to the left of the battery that shows the charge at 25%, 50%, 75% and 100%. Uniquely, the Delkin can charge two camera batteries at the same time. It also features an in-car 12V DC adapter.

Hähnel UniPal Plus Universal Charger

Around £25

www.hahnel.ie

The Hähnel UniPal Plus Universal Charger looks very stylish and is claimed to charge nearly all lithium-ion batteries from various digital cameras. It can also charge two Ni-MH AA/AAA batteries at a time. An LCD display on the right side shows the charging status, and a power percentage from the battery will be displayed even if the charging unit isn't powered, which is perfect for testing batteries on the go.

Two scroll wheels below the LCD control the position of the +/- connections. Of all the units, this was the easiest to position. A mains adapter with a small slide on/off plug for both EU and UK plugs and a 12V DC car adapter are included, as is a powered USB for charging mobiles, MP3 players and other devices.

BEST IN THE GROUP







subscribe 0844 848 0848



Braun 1-For-All-Switch Universal Charger

Around £30

www.braun-phototechnik.de/en

Updated from the original 1-For-All-Plus, the new Braun 1-For-All-Switch now features a USB port to power devices. It can also power a wealth of lithium-ion camera batteries. The 1-For-All-Switch is one of the simplest units on test and the easiest to use. It has two flat connectors. For pin-type connections, batteries need to be placed upright on the charger. A blue LCD screen identifies the charge level, charging status, battery type and its voltage. The spring system holding the battery in place is sturdy, and overall the unit is well made and durable.



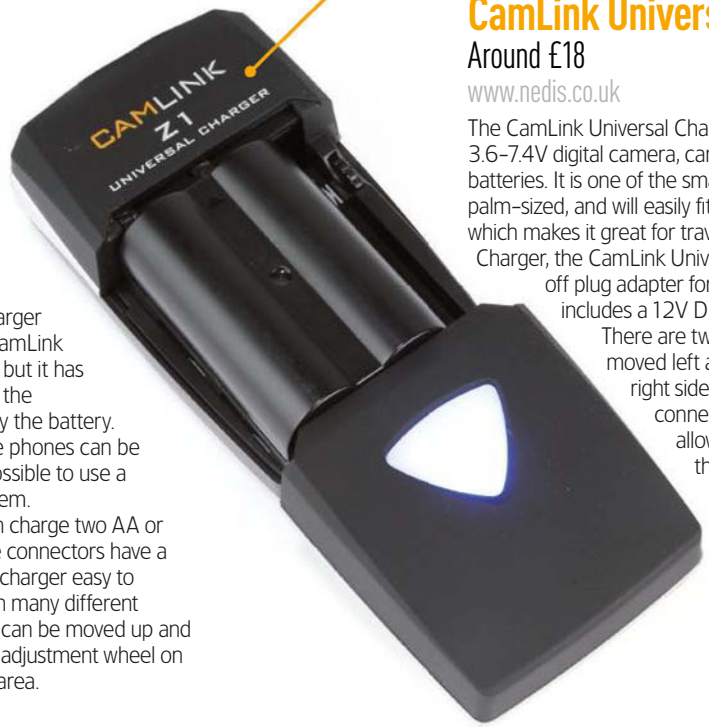
Camcaddy Camera Battery Charger

Around £25

www.johnsons-photopia.co.uk

Camcaddy claims to be able to charge 98% of camera batteries with the Camcaddy Camera Battery Charger. A helpful list has been created to check compatibility at www.solartechnology.co.uk/camcaddy. The best feature about the Camcaddy is that it can be powered via USB. This means it's possible to charge from a laptop or other device, so it's ideal for the photographer out and about.

It comes with a mini USB-to-USB lead for powering the charger unit. A USB mains plug is also included in the kit, as are travel adapters for US, EU and in-car charging. Overall, the Camcaddy charger is a little fiddly but works well. The connections move only left and right – not up and down – although adapters are included for blade-style connections like those in many different Canon batteries.



CamLink Universal Charger

Around £18

www.nedis.co.uk

The CamLink Universal Charger is compatible with most 3.6-7.4V digital camera, camcorder and mobile-phone batteries. It is one of the smallest here, being only palm-sized, and will easily fit into even a small camera bag, which makes it great for travelling light. Like the Hähnel Charger, the CamLink Universal also features a slide on/off plug adapter for both EU and UK plugs and includes a 12V DC adapter for in-car charging. There are two connectors that can be moved left and right and a dial on the right side of the charger moves the connectors up and down. This allows perfect positioning with the +/- connections of the battery being charged. In addition to lithium-ion batteries, the unit can also charge two Ni-MH or NiCd AA/AAA batteries at a time.

Ansmann Digicharger Vario Pro

Around £30

www.intro2020.co.uk

Overall, the Ansmann Digicarger Vario Pro is much like the CamLink (see right). It's similar in size but it has an LCD screen that displays the percentage of power held by the battery. Also, devices such as mobile phones can be charged via USB and it is possible to use a camera battery to power them.

The Ansmann charger can charge two AA or AAA batteries at a time. The connectors have a pin and a blade, making the charger easy to connect and compatible with many different batteries. These connectors can be moved up and down through the use of an adjustment wheel on the right side of the battery area.

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony Alpha 3000
Sony's first compact system camera that is styled liked a DSLR. We test the 20.1-million-pixel Alpha 3000.
AP 5 October

Canon EOS 70D
The Canon EOS 70D has a unique new sensor design featuring dual photodiodes for on-sensor phase-detection autofocus.
AP 14 September

Corel Paintshop Pro X6
We test Corel's latest version of Paintshop Pro, X6, to see if it is a genuine challenger to Adobe's mantle.
AP 28 September

TESTBENCH: SIX OF THE BEST
Six of the best third-party cable releases are put through their paces in our two-page test.
AP 12 October

PhotoPlus Feb 2013
AP 14/9

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- You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.



Panasonic Lumix DMC-GX7

With a new 16-million-pixel sensor and a clever tiltable electronic viewfinder, the **GX7** could be one of the best system cameras we've seen, says **Phil Hall**

LAUNCHED back in 2009, the Panasonic Lumix DMC-GF1 was the second compact system camera from the brand, but rather than the more traditional DSLR styling of its Lumix DMC-G1 stablemate, the GF1 sported a much more compact form that did away with the viewfinder. With a host of body-mounted controls, interchangeable lenses and DSLR-like image quality, the GF1 caught the attention of enthusiast photographers looking for a lightweight and discreet alternative to their DSLR kit.

With the arrival of the more consumer-orientated Panasonic Lumix GF2 in 2010, it was not until the GX1 was launched at the end of 2011 that we saw a natural successor to the GF1. While well received, the GX1 soon found itself eclipsed by a host of new competitors, such as the 24.3-million-pixel Sony NEX-7 and 16.3-million-pixel Fujifilm X-E1. These offered a number of benefits over the diminutive GX1, but perhaps most importantly for the serious photographer was that both models featured a built-in electronic viewfinder.

Facing such intense competition, Panasonic has gone back to the drawing board, and the result is the GX7. The jump in numbering reflects Panasonic's feeling that this new model is a massive leap from the GX1 that it replaces, with a host of new and improved features. Promising to be the best Lumix model yet, how does the GX7 stack up?

AT A GLANCE

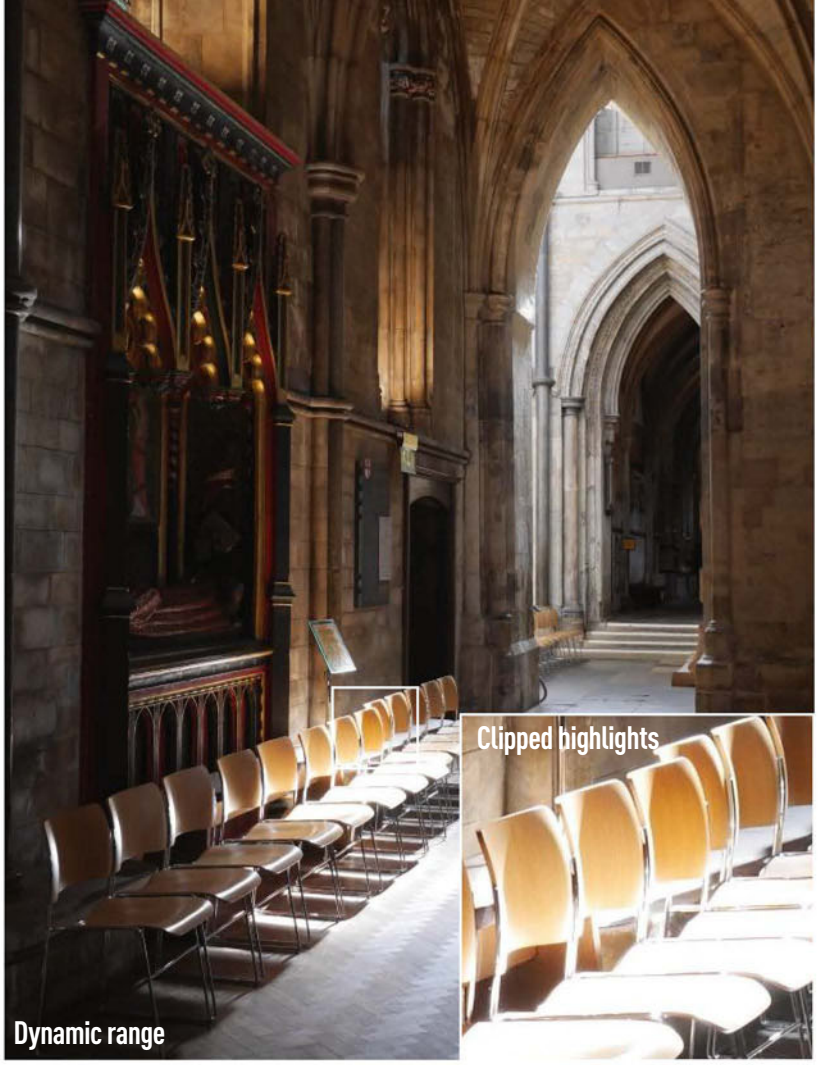
- 16-million-pixel four thirds Live MOS sensor
- ISO 200-6400 (extended to ISO 100-25,600)
- Fujifilm X mount
- 3in, 1.03-million-dot tilting touchscreen
- 2.7-million-dot tilt-angle EVF
- 1920x1080p 30,25,24fps HD videos
- Wi-Fi and NFC connectivity
- Street price around £999 with 20mm f/1.7 II lens

FEATURES

Panasonic has really started from the ground up, with a completely new sensor at the heart of the GX7. While it may share a similar 16-million-pixel resolution to the likes of the GX1 and pretty much every other recently announced Panasonic system camera, the company's engineers have been able to increase the size of the photodiodes on the sensor by reducing the circuitry on the chip. This has been combined with a new micro-lens structure and the latest Venus Engine first seen in the Lumix DMC-G6, which has led to improved light-gathering capabilities over previous models, as well as a 25% improvement in signal-to-noise ratio and a broader dynamic range. This also sees the GX7 deliver a native ISO range of 200-25,600, which can be expanded to an ISO equivalent of 125.

Panasonic hasn't just been concentrating on improving the senor, though, with the GX7 featuring a raft of updates and developments over the GX1, most notable of which is the inclusion of a built-in electronic viewfinder that I'll cover in more detail later.

With the GX7 keen to appeal to enthusiasts and pros, it is nice to see a top shutter speed of 1/8000sec,



The GX7's iDynamic mode has coped well with this high-contrast scene, and while some detail in the highlights has been clipped, this can be recovered in the raw files

while the maximum flash sync is impressive at 1/320sec. There is also the ability to flick between the mechanical and electronic shutter, with the latter delivering near silent capture for discreet shooting. In this mode (accessed via the custom section of the GX7's menu), flash, AF illuminator and all camera sounds are disabled, while the ISO range is restricted to between 200-3200. The GX7 can shoot at up to 5fps provided it's set to single AF with its mechanical shutter, while it is also possible to shoot 12 frames at a rate for 60fps using the electronic shutter.

As we've seen with a host of recent Panasonic launches, including the Lumix DMC-G6 and LF1, the GX7 features both Wi-fi and NFC (Near Field Communication, by which a connection is established by tapping together two compatible devices) connectivity. In conjunction with the free Panasonic Image App for either iOS or Android, it is possible to transfer and share images out in the field, while the GX7 can be controlled and triggered using your smartphone or tablet.

9/10

BUILD AND HANDLING

While the GX1 was one of the smaller system cameras available, the larger form factor of the GX7 appears to be a conscious decision by Panasonic to appeal to enthusiasts and pros who are perhaps less concerned about size and more about the overall handling of the camera. This is underlined by the amount of exterior controls dotted round the body, which is an upgrade from the GX1.

Similar in size to the Fujifilm X-E1 and a touch bigger than the Sony NEX-7, the GX7 is not going to slip into a trouser pocket, but with a compact prime lens attached, such as the new 20mm f/1.7 II, it should happily fit in a jacket pocket should you want to leave your camera bag at home.

While, in my opinion, it doesn't look quite as good as the Olympus Pen E-P5, the GX7 is a nice-looking camera and is perhaps a little reminiscent of Panasonic's first foray into the world of interchangeable-lens cameras: the four thirds Lumix DMC-L1. The functional, clean design works well and is available in either black or a two-tone silver/black finish in the UK – out of the two, my preference would be for the more discreet all-black model. The rear of the EVF may jut out a little from the body, but the screen is well integrated into the design, compared to some models where the inclusion of a tilting display often seems like an afterthought.

Some exterior elements of the GX7 are plastic, namely the top-plate, but the magnesium chassis and tactile rubber finish around other areas of the camera provide a premium feel. The weight is just about right for a camera of this class and you'll happily be able to have this by your side all day.

FEATURES IN USE STABILISATION SYSTEM

UNTIL now, G-series CSCs from Panasonic have relied on lens-based image-stabilisation technology to counteract camera shake, with Mega OIS or Power OIS systems found in most Panasonic optics. Now, for the first time on a G-series camera, the GX7 also features a sensor-shift anti-shake system. This offers users of stabilised and non-stabilised lenses the best of both worlds, with photographers using legacy glass or Olympus and Sigma micro four thirds-fit lenses able to benefit from the sensor-shift system.

Lenses with built-in IS will automatically override the GX7's sensor-shift system, but once a non-IS lens is on the camera, the GX7's built-in anti-shake system takes over. To ensure the correct level of correction is applied to the mounted third-party optics, shooters can dial in the lens's focal length between 8mm and 1,000mm. For video shooters, it's worth noting that this body-based anti-shake system isn't activated during capture.

The built-in image-stabilisation system performed well, automatically detecting a non-IS lens and delivering a comparable performance to lens-based systems with shorter-focal-length optics, though at longer focal lengths a lens-based system should have the slight edge.




Raw files

By shifting the lens mount more towards the right, Panasonic has been able to equip the GX7 with a very comfy and large handgrip that provides a decent purchase and good balance when used with a variety of lenses.

One of the most-welcome additions for photographers is perhaps the inclusion of dual control dials. One is positioned at the front of the GX7 and runs round the shutter button. In use, your index finger will naturally fall to it when holding the GX7, while the other control dial pokes out of the rear for easy adjustment with the thumb. This rear control dial, as we've seen with some previous Panasonic cameras, also doubles as a confirmation button or changing control depending on what mode you're in.

The mode dial and on/off switch have moved to the end of the body, with the mode dial requiring just the right amount of force to rotate it – I can't envisage it getting easily knocked out of position in transit.

There's now a dedicated AF/AE lock button, which also features an AF/MF switch running round the outside of it, while the camera also sports an impressive four programmable function buttons (there's an additional five programmable function buttons accessed via the touchscreen), allowing you to really tailor the GX7 to your specific shooting needs.

8/10

METERING

The GX7 plays it pretty safe here, using the same 1,728-zone multi-pattern sensing system that's appeared most recently on the G6 and GF6. This provides you with a multi-segment matrix mode, centreweighted area and sport area modes.

For the majority of the time, the multi-segment matrix mode on the GX7 copes admirably under a host of lighting conditions. Exposures in bright conditions can be used straight out of the camera, while low-light scenes at high sensitivities also produced pleasing, well-balanced results. There was the odd occasion in overcast conditions that it did underexpose the scene slightly by 0.3-0.7 of a stop, but by using the dual control dials this can easily and quickly be corrected without the need to lower the camera from your eye.

Spot metering is linked in to the GX7's AF position, allowing you to quickly tap anywhere on the rear display to take a precise meter reading, while the changes in exposure can be seen in real time, either through the viewfinder or on the rear display.

8/10

DYNAMIC RANGE

Micro four thirds sensors can often struggle to capture the same range of tones when compared to larger APS-C units, so it is encouraging to see that rather than being tempted to increase the pixel density of the sensor, Panasonic has instead worked on the efficiency of the chip to deliver an improved dynamic range over previous models.

Real-world images from the GX7 appear to capture a wider range of tones than I've seen from previous models. This was particularly noticeable in relatively high-contrast scenes, where more highlight and shadow detail was retained. Even in JPEG files adjusted in Adobe Camera Raw, it was possible to recover detail in extremely bright areas.

As with pretty much every DSLR or compact system camera now, the GX7 also features options for increased dynamic range and HDR modes: iDynamic, High Dynamic Creative, and HDR. The GX7's iDynamic mode offers low, standard and high settings as well as either auto or off. Shooting in the high mode, there's slightly improved dynamic range in both the shadows and highlights, though it's not as pronounced as some rivals.

8/10

AUTOFOCUS

Since the G1's inception, Panasonic has worked hard to improve the focus-acquisition speed of its CSCs, and with the GX7's new image sensor and Venus Engine image processor, a data readout time of 240fps is possible with the company's Light Speed AF technology. This translates to a focus speed of around 0.06secs, and in tests it's hard to dispute this. I found the GX7 promptly acquired focus without hesitation in most conditions, while those shooting in poorly lit, low-contrast situations will welcome the camera's low-light AF. This sees the GX7 capable of focusing in lighting conditions as dark as -4EV (roughly equivalent to starlight), something even advanced DSLRs would struggle with. It didn't disappoint either, impressing with its ability to lock on to subjects in dimly lit conditions that would normally result in focus not being achieved, though it is not quite as snappy as in general use.

Autofocus coverage is very good, and it is possible to select anywhere in the frame to focus. For quick focus selection when using the GX7's 1-area focusing mode,

Above: Raw files can be pushed reasonably hard without deteriorating

Below: The GX7's 1,728-zone multi-pattern metering system coped well


Exposure

I found using the touch-sensitive display preferable and considerably quicker than manually moving the focus area round the screen with the four-way D-pad.

If you need to be absolutely precise with focusing, the GX7's pinpoint AF mode allows you to do just that, and features a picture-in-picture display so you can retain framing while confirming focus on the magnified area of the image. There's the choice of either 3x or 6x magnification, and I found it a great tool for those occasions when correct focus was critical.

8/10

WHITE BALANCE AND COLOUR

For the majority of my time shooting with the GX7, I left it in standard colour mode and auto white balance. Colour output was good, with blue skies recorded faithfully, though as we've seen in the past with other G-series cameras, colours can be a little undersaturated for some tastes. If you're intending to use images straight out of the camera, the vivid mode provides a little more punch if desired. As well as a standard mono mode, the GX7 also offers rough and silky mono effects via the GX7's creative control filters, with a total of 22 filter effects to choose from.

I found that the GX7's AWB setting coped well under a range of lighting conditions, but under tungsten or fluorescent light it was perhaps a little too successful, where slightly warmer results would have better reflected the scene. A selection of white balance presets accompany AWB, as well as Kelvin temperatures and customization modes.

8/10

NOISE, RESOLUTION AND SENSITIVITY

This is by no means the first time we've seen a 16-million-pixel sensor in a Panasonic CSC, but as I've mentioned previously, the sensor in the GX7 is a completely new design that promises a number of improvements over previous incarnations.

It may not be quite a match for some rivals that offer 20-million-pixel-plus sensors, but it should strike a good balance between resolving power and noise considering the surface area size of the sensor.

In terms of detail, the GX7's sensor is capable of resolving detail to just over 26 lines per mm (lpmm) on our chart at ISO 200, which compares favourably with APS-C-format rivals, though raw files allow more detail to be prised from them than JPEGs do.

The GX7's standard ISO range of 200-25,600 offers photographers plenty of versatility, while the ability to shoot at an expanded ISO 125 is a welcome addition.

Inspecting JPEG files shows that the GX7's sensor renders smooth, noise-free results until ISO 1600, where close examination reveals in-

Facts & figures

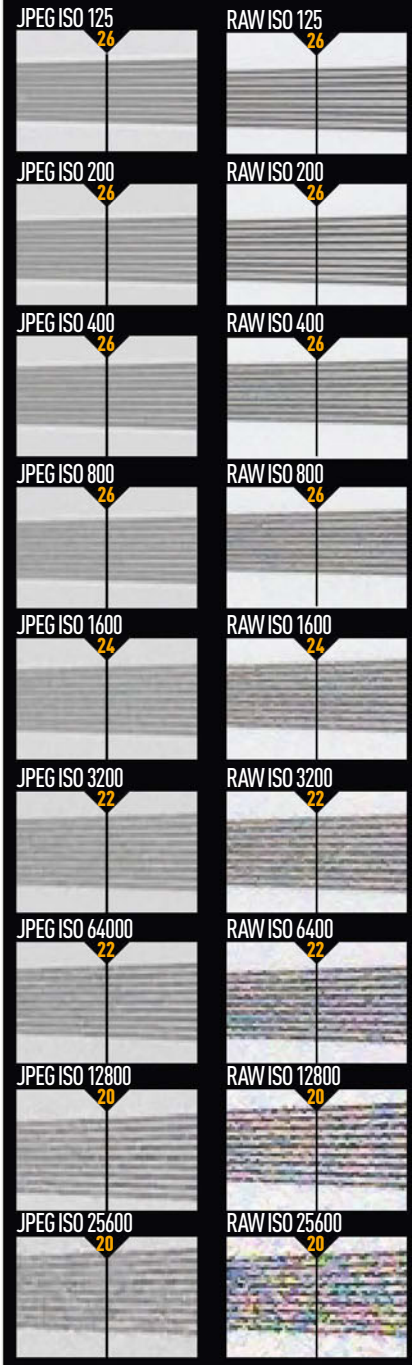


RRP	£986.99 (body only)
Sensor	16-million-effective-pixel Live MOS
Output size	4592 x 3448 pixels (15.8 million pixels)
Focal length mag	2x
Lens mount	Micro four thirds
File format	JPEG, RW2 (raw), raw + JPEG, MPO (when attaching 3D lens in micro four thirds-system standard), AVCHD, MPEG-4
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/8000sec, bulb
Max flash sync	1/320sec (internal) 1/250sec (external)
ISO	125-25,600
Exposure modes	Program, aperture priority, shutter priority, manual, iA+, 25 scene modes
Metering system	1,728-zone, multi-pattern sensing system with options for intelligent multiple, centreweighted, spot
Exposure comp	±5EV in 1/3 steps
White balance	Auto, 5 presets, 2 custom, Kelvin, all with fine-tuning
White balance bracket	3 frames
Drive mode	Up to 5.0 fps (with AFS), 4.3fps (with AFC, in 1-area-focusing AF mode) for 9 continuous shots in raw, unlimited JPEGs
LCD	3in, 1.04-million-dot touchscreen LCD
Viewfinder type	2,764,800-million-dot articulated EVF
Field of view	100%
Focusing modes	Contrast AF, single, continuous, manual, face detection, AF tracking, 23-area, 1-area, pinpoint, touch
AF points	23-area and touch-focus anywhere in the frame
DoF preview	Yes, with shutter speed simulation
Built-in flash	Yes, GN 5m @ ISO 100
Video	Full HD 1920 x 1080 pixels, 60i AVCHD 60fps (PAL), 1920 x 1080-pixel MPEG-4 (30fps)
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out, remote release
Weight	360g (body only)
Dimensions	122.60x 70.7 x 54.6 mm

Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3899. Website: **www.panasonic.co.uk**

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Lumix G Vario 14-42 /f3.5-5.6 II -aperture set to f/8 focal length 25mm (equivalent of 50mm on a full-frame camera) . We show the section of the chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



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FOCAL POINTS

Highlight shadow
Versatile tool accessed via the menu to independently adjust the highlights and shadows of your shot, while also offering a selection of presets

Built-in flash
Manually activated via a switch on the body, the pop-up flash on the GX7 offers a guide number of 5m @ ISO 100

Quick menu
This offers quick access to a selection of the GX7's main shooting controls



Camera shown actual size

Touchscreen
The capacitive-type touch display delivers one of the best user experiences we've had from a touchscreen-based CSC, with only light touches and gestures required

D-pad
One of the few arrangements to be carried over from the GX1, offering hard-wired access to ISO, AF, drive and white balance, with a menu/set button at the centre

Highlight/shadow

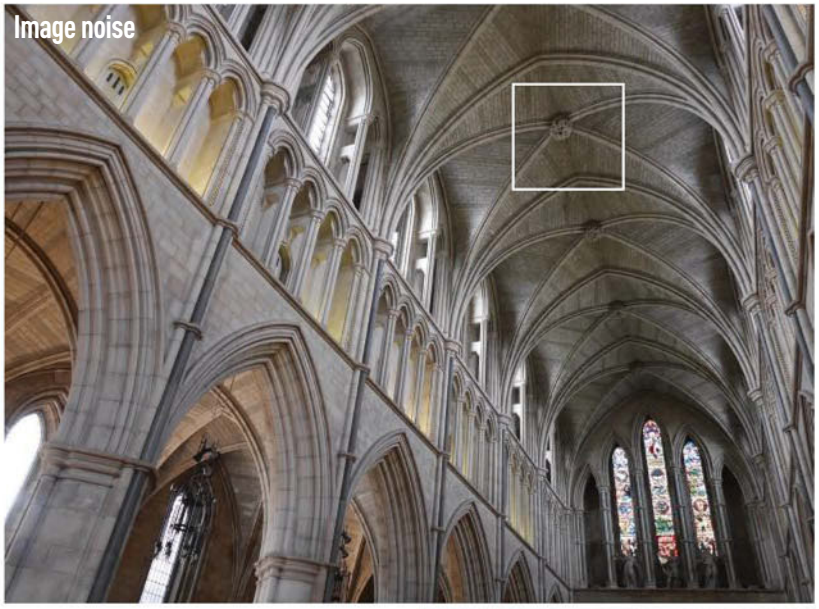


Video menu

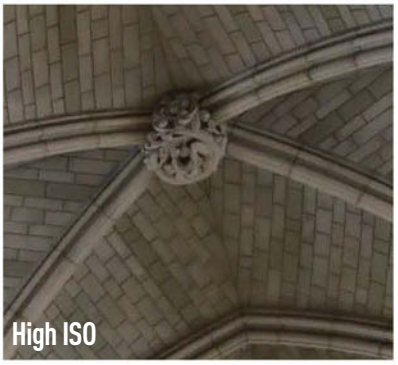


Image styles





Colour noise in JPEG files was almost non-existent, even at higher ISO sensitivities



camera noise reduction has caused very fine detail to suffer, though image noise is barely evident. Raw files at the same ISO show a small amount of colour noise beginning to encroach but detail is still strong.

Increasing the sensitivity further shows that JPEG files at ISO 6400 still display well-controlled image noise. Colour noise is almost non-existent, while luminance noise is just beginning to creep into the image. However, in an attempt to subdue image noise, the GX7's noise-reduction system has resulted in the loss of fine detail, with some areas becoming mushy in appearance. Raw files at ISO 6400 display relatively pronounced colour noise but luminance noise remains reasonably fine, and while detail is not rendered quite as well as at ISO 200, it is still very good. There is currently no support for the GX7 in Adobe Camera Raw, but it is possible to reduce the effect of colour noise in the rather clunky Silkypix Developer Studio 3.1 SE, which comes bundled with the camera.

27/30

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Perhaps one of the most welcome additions to the GX7 is the built-in electronic viewfinder. For some, this gives a much more intuitive way of shooting compared to holding the camera at arm's length and composing with the rear display.

The EVF offers a 2.7-million-dot resolution, but as we have seen on some previous Panasonic EVFs, this is based around field sequential technology rather than to the more commonly used OLED and high-res LCD displays found in rival models. This sees colours (red, green and blue) alternating so that only a single colour is displayed at any given time, providing the GX7's viewfinder with full colour at every pixel location. As a result, the GX7 is able to boast approximately 100% Adobe RGB gamut coverage.

In use, the performance of the GX7's viewfinder is very strong. I found detail to be rendered very well, with colours pleasantly saturated, while the display itself is large and bright thanks to the 0.7x (35mm equivalent) magnification. One potential drawback of using field sequential technology is that you can experience relatively slow refresh times compared to OLED and LCD displays. This can result in the display appearing to tear as it moves, but I have to say the GX7's EVF coped very well with this, with no tearing as I moved the camera around the scene.

There's also an eye sensor that allows the EVF to be automatically activated when the camera is raised to the eye, the sensitivity of which can be toggled between high and low in the main menu.

Partnering the EVF is a tiltable 3in touch-sensitive rear display with a 1.03-million-dot resolution, with the display able to be flipped outwards 90°, or tilted down at 45°. For those who intend to shoot video, the GX7 offers 1920x1080-pixel full HD 50p video in either AVCHD Progressive or MP4 formats, as well as 50i, 25p and movie-like 24p in AVCHD, and 25p in MP4. This is all with stereo sound, though it is a little disappointing to see no additional connections for a stereo microphone.

9/10

Competition



Olympus OM-D E-M5
TESTED AP 7 APRIL 2012



Fujifilm X-E1
TESTED AP 8 DECEMBER 2012

PERHAPS the closest rivals to the GX7 are the Olympus OM-D E-M5 and the Fujifilm X-E1. Both cameras fall into the same price range as the GX7, while all three models offer virtually an identical resolution of around 16 million pixels.

The Fujifilm X-E1 has the luxury of the larger APS-C-sized sensor featuring the firm's clever X-Trans technology, to deliver some of the best results we've seen from a sensor of that size. However, it lacks a tiltable touch-sensitive display and the snappy AF of the GX7.

While the Olympus Pen E-P5 may appear to be the more natural competitor for the GX7, its lack of integrated viewfinder means that the flagship Olympus OM-D EM-5 may offer more competition as it delivers a comparable performance.

Verdict

THERE'S no question that the Panasonic Lumix DMC-GX7 is a real leap forward in comparison to its predecessor, the GX1. Every area of the camera has been improved, resulting in one of the best compact system cameras available for serious photographers looking for a high-quality camera for travel or documentary photography.

While it can't quite match APS-C-format rivals, the image quality from the GX7 is very good, delivering some of the best results I've seen from a micro four thirds sensor. Detail is very good, but for anyone shooting with the GX7, I'd recommend raw capture to ensure detail is retained at higher sensitivities.

The plethora of body-mounted controls for quick access combined with the fast AF, touch-sensitive display and excellent viewfinder, make the GX7 a pleasure to shoot with, all complemented by a sturdy, durable build with a comfy grip.

Going back to the drawing board with the GX7 has paid dividends for Panasonic. It's resulted in conceivably the best Lumix CSC to date and a true photographer's tool.

Amateur Photographer
Tested as **Enthusiast CSC**
Rated **Very Good**
85%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

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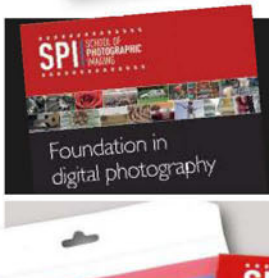
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AskAP

Let the AP team answer your photographic queries

DIGITAL-FILTER SOFTWARE

Q I am looking for some easy-to-use digital-filter software that doesn't reduce megabytes, megapixels or resolution. Instagram is a great tool for amateur work, but as it reduces the size and resolution of the photograph dramatically it is not an option because I need my photos above 10MB. What do you suggest? **Kevin George**

A I guess that when you say digital-filter software and refer to Instagram you're looking for something that will give your images a lo-fi, slightly grungy, Polaroid/Lomo/toy camera sort of appearance? That being the case, I have a couple of low-cost, relatively intuitive options you might like to try.

First, and one of my favourites, is ToyCamera AnalogColor from www.pentacom.jp/pentacom/toycamera_analogcolor. The program offers a host of preset filter effects, such as toy camera, dirty Polaroid and expired film, with the option to create custom effects by adjusting the level of vignetting, contrast, brightness, corner softness and so on, as well as applying a selection of 'film-processing' effects, textures, frames and light leaks. As you can set the output size of your JPEG images, uncompressed 10MB files are not a problem. The price for all of this is just 1,050 Japanese Yen (around £7).

Another option is CameraBag 2, a photo app from Nevercenter (nevercenter.com/camerabag). CameraBag 2 is more sophisticated than ToyCamera AnalogColor, boasting more than 100 editable filter effects. As before, you can create files in excess of 10MB, but you can also output TIFF files, in addition to JPEGs. It's also possible to crop and rotate your photographs, as well as batch-process folders full of images if you want them all to have the same treatment. Although there's a lot on offer, the price is still reasonable at just $20 (around £13).

If you want to 'try before you buy' there's a free trial of each on the respective websites, and both programs are available for Mac and Windows. **Chris Gatcum**



BOTH IMAGES © CHRIS GATCUM

Both ToyCamera AnalogColor and CameraBag 2 provide the filters you need to create a wide range of 'lo-fi' looks

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**


Let the AP team answer your photographic queries

DARK PRINTS

DARK PRINTS

A In reference to Jonathan Hall's question about dark prints in AP 27 July, I have used various Canon printers for a few years now. After much trial and error (and a lot of ink and paper), I have found that once the computer monitor has been calibrated, it is best to use only Canon inks and paper. However, the settings in the printer driver also need to be set correctly to match the screen – in the manual colour adjustment window the brightness setting needs to be changed from 'normal' to 'bright'. After these adjustments, the user should be able to get prints that match their monitor. **John McNairn**

RESIZING PHOTOS

FROM THE FORUM

Q Some months ago I read that if a picture is reduced to 800 pixels on its longest side and compressed to 0.15MB in size, anyone wishing to copy it would not have enough data to be able to make a decent copy. However, I emailed an image with these dimensions to the person who prints my photos and artwork, and she said that she was able to print it quite easily, although she does have high-quality equipment. Can an image of this size still be used? **Sheencrofter**

A Given the small file size, I'm assuming this is about using images online and preventing theft and re-use. If so, the basic premise is sound enough. If the resolution of an image is low enough, then no one will be able to print it at a decent size – but it doesn't really work.

At a standard print resolution of 300ppi, for example, 800 pixels would cover 2.5in (6cm). With a 3:2 ratio shot the shorter edge would be just over 1.5in (almost 4cm), giving a 2.5x1.5in (6x4cm) high-quality print. This obviously isn't that big, but for inclusion in a brochure or a flyer as a thumbnail the quality would be ideal. In fact, if the resolution were dropped to 200ppi, it could be printed to 4x2.5in (10x6cm) and most people would still say the quality was fine.

It's also worth noting that it won't help prevent any digital re-use, as when sized to 72ppi for use on screen you would end up with an image measuring roughly 11x7.5in (around 30x20cm). This is ideal for a website, especially if you've also gone to the trouble of reducing the file size so that it loads efficiently! **Chris Gatcum**

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AP GLOSSARY
Copyright

As more and more images are being shared online, it's not surprising that we receive more and more questions relating to copyright – specifically infringement and protection – so this week's *Glossary* is a simple guide to the fundamentals of UK copyright.

Copyright is the 'right to copy' an artefact of some type, which in this case we'll take to be a photograph. There are some curiously arcane suggestions regarding establishing copyright (such as posting a copy of the artefact to yourself and keeping it unopened so you have dated 'proof' that it's yours), but copyright in a photograph exists automatically when the exposure is made and it belongs to the creator of the image unless they assign it to someone else in writing (a verbal agreement is not binding).

From the point of creation, copyright remains in place until 70 years after the creator's death, at which point the image passes into the public domain. Until then, the copyright holder (or his/her estate) is the only person who can give permission for the image to be used ('copied'), and the only person who can decide what terms – financial or otherwise – they want to place on its use. There are certain specific instances when copyright is waived (although the often cited 'fair use' clause is a fallacy), but apart from these it's illegal to use an image without the copyright holder's permission.

However, while copyright infringement is illegal, it is widespread and very difficult to enforce, especially as digital files are so easy to copy from the internet to a computer hard drive. It is also very important to check the terms and conditions of any 'sharing' website that you put your images on. Some have been known to try and change their T&Cs so their users automatically hand over the copyright of their images by using their service.

COPYRIGHT INFRINGEMENT

Q While I was bored one day, I decided to use Google to see if any of my Flickr images had been stolen. I was surprised to find one being used in a flash header on a 'techno-management fest' website in India with a global energy company's logo on it. The images can be seen at www.flickr.com/photos/51646491@N00/6322226130/sizes/l/in/set-72157631236026520 and at the offending website www.ktj.in.

As you can see, my image on Flickr has a copyright watermark on it, but this has been stripped out due to the company cropping the image to a panoramic format. The problem is that the website is for an energy conference and not created by the actual energy company, so I am unsure who is at fault for using my image.

I spoke to a lawyer, who said it's not his expertise, but that it could cost me £500 an hour to pursue it with a copyright lawyer. I am now unsure how to proceed. What's to stop the company from just ignoring my emails and removing the image from the website without recompense? I think the fact that its an Indian website complicates the matter. What do you think I should do? **Alistair Graham**

A Alistair, why do you feel that it's OK for someone to use your work on a personal blog (I'm assuming without permission or a credit), but unacceptable for someone else to do the exact same thing on a commercial site? I'm sorry, but there's no difference. Both are examples of an image being 'stolen', regardless of what the perpetrator subsequently does with your property. If someone stole your car, but only used it to ferry their children to school and do their weekly shop (rather than selling it for financial gain), would you consider that to be OK? Of course not!

That aside, this definitely looks like a case of copyright infringement. The good news is that according to the Intellectual Property Office (www.ipo.gov.uk), India's intellectual property laws are broadly comparable with those in the UK, so as far as I can see there's nothing to prevent you from making a claim.

However, knowing the other party is guilty and getting something from them are two very different things, and as you rightly say, it's not entirely clear who is culpable. That said, at the top of the offending website's home page it states 'IIT Kharagpur and Cairn present Kshitij 2013', so I'd start there.

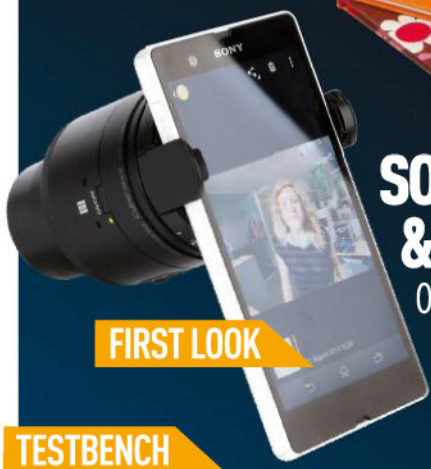
Unfortunately, I have a feeling that you probably won't get very far making a claim against 'one of the largest independent oil and gas exploration and production companies in India' (Cairn India) or the Indian Institute of Technology Kharagpur. That's not to say you shouldn't try' though, and perhaps the best advice I can give is to seek the advice of someone else. Given that the website is in India, why not approach an Indian lawyer? I did a very quick Google search that revealed Chadha & Chadha (www.candcip.com), which claims to be IP (intellectual property) specialists based in India, so at the very least I'd suggest emailing them, or a similar company, to see what they say. Who knows, it may just need a letter from a lawyer to get the owners of the website to give you some sort of financial recompense for their thievery.
Chris Gatcum

In next week's AP
On sale Tuesday 17 September

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

SPECIAL ISSUE
HOW TO DISPLAY YOUR IMAGES
From making a book to publishing online





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ALL PICTURES © DAMIEN DEMOLDER

WIN!

Pentax Ricoh GR

PLUS A day's tuition with AP Editor **Damien Demolder**

Enter our competition and be one of five lucky winners to join AP Editor **Damien Demolder** for a day out in London with the **Pentax Ricoh GR**

AMATEUR PHOTOGRAPHER and Pentax have teamed up to offer five readers the chance to spend a day in London shooting with the Pentax Ricoh GR, with the help of AP Editor and photographic tutor Damien Demolder. The day will take place on 25 September 2013.

The five lucky winners will each be given a Pentax Ricoh GR for the day, and Damien will be on hand to offer his expert guidance. They will learn skills that will improve their photographic technique and style, and will gain a full understanding of how to get the best from the Pentax Ricoh GR.

IDEAL DOCUMENTARY CAMERA

In street and documentary photography, size really does matter and, as a general rule, smaller and more discreet is better. The problem with 'smaller and more discreet' cameras, though, is that they tend to come with 'less resolution' and 'more image noise'.

However, what makes the Ricoh GR interesting is that it has the advantages of a big camera in the shell of a small one, because it uses a DSLR-type sensor in a compact camera body.

Fitted with the kind of 16-million-pixel APS-C sensor that you might expect to find in an enthusiast Pentax K-series DSLR, the Ricoh GR is small enough to slip into a back pocket and, more importantly, to leave you less noticeable as a photographer to the people you might be shooting. Recording DNG raw files as well as JPEGs, best quality is really convenient to access, and the first-class 28mm (equivalent) f/2.8 lens lets you get close to the action and record it in fine detail. The camera offers super-fast reactions and an almost DSLR level of control, making it suitable for advanced users as well as beginners.

Join us for this exciting day of dynamic wideangle photography and tuition, where the best picture of the day wins a Pentax Ricoh GR.

HOW TO ENTER

ALL YOU have to do to be in with a chance of winning is **upload your best wideangle photograph**. We are looking for shots that create excitement and a sense of being there via wideangle views. **All entrants *must* be free to attend the day on Wednesday 25 September 2013 and be able to make their own way to London**.

The competition closes on 13 September 2013 and winners will be chosen and contacted via email by 18 September.

To enter, and for full terms and conditions, visit the website at www.amateurphotographer.co.uk/pentaxday

LAST CHANCE TO ENTER Closing date for entries is Friday 13 September 2013

BenVista PhotoZoom Pro 5

If you have to make a large print but your image file isn't quite big enough, then BenVista PhotoZoom Pro 5 may be just what you need. **Richard Sibley** tries it out

Minimum System Requirements

Windows:
Microsoft Windows 8, 7, Vista, XP, 2008, 2003, 2000, or 8.1 Preview; Pentium-compatible processor; 1GB internal memory; 45MB free hard disk space

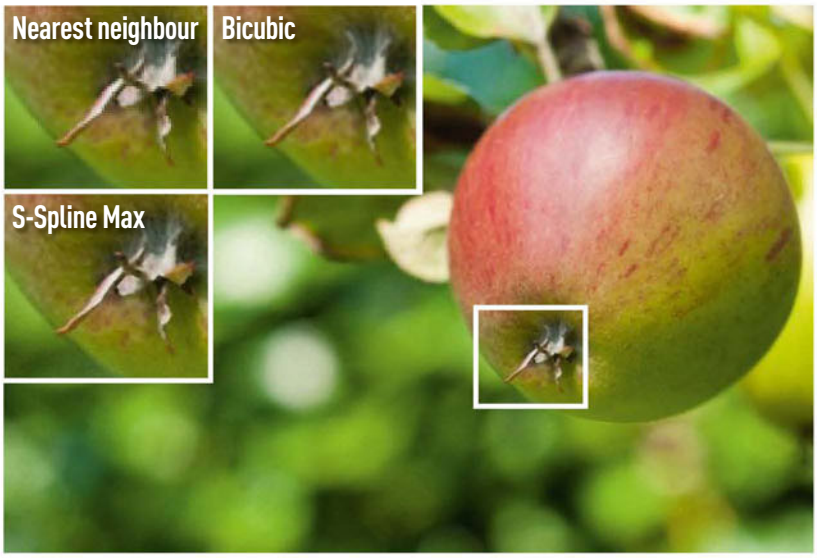
Mac:
OS X Mountain Lion (10.8), Lion (10.7), Snow Leopard (10.6), Leopard (10.5) or Mavericks (10.9) Developer Previews; PowerPC G4/G5 or Intel processor; 1GB internal memory; 60MB free hard disk space

64-bit and 32-bit working environments are fully supported on both Windows & Mac

THE ACCEPTED standard for digital printing is that images should have a resolution of at least 300ppi at the size of the print. So, for example, a 6x4in print should be 6x300pixels by 4x300 pixels in size, which is a resolution of 1800x1200 pixels or 2.16 million pixels in total. With the resolutions of most digital cameras far in excess of this figure we're used to printing much larger print sizes, but what if we want an A3+ image? For a print measuring 13x19in, a 22.23-million-pixel image is required, and an A2 image needs 34,222,500-million-pixels. This is where BenVista PhotoZoom Pro 5 can help.

To create the higher resolution needed for large prints, digital images are interpolated to a larger size in imaging-editing software or by the printer's own software. However, sometimes this upscaling is generic and the results of this standard interpolation can lead to an image that looks very pixelated.

Various software packages use different algorithms to interpolate the digital image data to a larger size, with the 'nearest neighbour algorithm' the most basic. This works by simply replacing every pixel with four identical pixels to double the image size, but this obviously creates a very jagged image. The 'bicubic interpolation algorithm' is more commonly used as it samples a larger 4x4 area of 16 pixels when creating the pixels to increase the image size, which results in a smoother image. However, other algorithms have been created that aim to produce better results than these two basic methods, and it is these that PhotoZoom Pro 5 uses to enlarge photographic images.



Above: The proprietary S-Spline Max algorithm produces a better result than a generic interpolation

Right: The software's layout is straightforward and simple to understand



IN USE

Installing BenVista PhotoZoom Pro 5 is straightforward. On the first use it asks you to close any programs running on your computer and then performs an optimisation of how the software runs on your machine, which it claims helps increase the speed of the software by up to 5x.

The software is easy to use. Images are loaded into the software and you simply choose the new output size you require. Then it is just a case of selecting one of the 12 methods of interpolation to resize the image and adjusting the sharpness of the final output, the results of which can be previewed in a large window.

What is most impressive is the speed at which an enlargement can be created. A preview is created within a matter of seconds of any adjustments to the output settings being made, so making adjustments isn't a protracted frustrating experience as it is with some software.

Among the algorithms is the patented S-Spline Max, which uses sophisticated image analysis to work out different tonal gradations in the original image and then applies any interpolation according to these. For example, where there are virtually no gradations, the S-Spline Max will try to retain a hard edge. Where there are gradations, a different algorithm will be applied to preserve this and keep a smoother area. Noise can even be added to give the appearance of detail and texture.

RESULTS

It is important to remember that resizing an image doesn't create any new details – all you are doing is trying to use the information available in the best possible way. With this in mind, PhotoZoom Pro 5 does a good job of making the most of the detail that is there and cleverly preserves edges and adds sharpening where needed.

With the user able to decide exactly how much sharpening to add, and even the option to add a film-grain effect and to reduce any JPEG artefacts, there is a lot of control available with PhotoZoom Pro 5 that goes way above simply choosing an output size and clicking 'OK'. With so many different algorithms to choose from, there is a lot of variety, although with some of the more intelligent algorithms it can be difficult to notice much difference in the final enlarged image. **AP**

Verdict

BENVISTA PhotoZoom Pro 5 is very good software if you regularly have to create large exhibition prints from comparatively small images. A lot of control is available, but at £139 for the full version and £69 for an upgrade, it is expensive, and probably not worth buying if you only create the occasional A3 or A2 print.

Amateur Photographer ★★★★☆

PhotoZoom Pro 5 costs **£139** or **£69** as an upgrade from a previous PhotoZoom version. A trial version is available (with images saved with watermarks until a code is entered upon purchase). Visit **www.benvista.com** for more details

Professor Newman explains...

Electronic viewfinders

Professor Bob Newman takes a look at the technology behind EVFs and reveals how they work

ONE OF the major differences between film cameras and digital cameras is the availability of an electronic viewfinder. Digital compact cameras have had electronic viewfinders from the start, in the form of the rear LCD (which is indeed a viewfinder, if not an eye-level one). The early digital SLRs also have a rear LCD, but this was not used for viewfinding, just for reviewing captured images.

It was with the development of live view that the possibility of replacing the optical reflex viewfinder began to gain ground. The advantages of doing away with the reflex viewing system are potentially several-fold. Firstly, the reflex system is a complex precision electro-optical system, and is expensive to make; it accounts in large part for the additional cost of DSLRs over other cameras. Secondly, the reflex mirror and shutter mechanism is the only moving part left in a digital camera, and as such it is likely to be the one that wears out first.

Finally, the reflex system puts a constraint on the speed of a camera – the forces of the parts of the mirror-flip mechanism increase as the square of the speed at which they move, so shooting at 10fps produces four times the forces than 5fps – a reason that top-end, high-frame-rate SLRs are so expensive. These forces also need energy, so eliminating the mechanical movement may also save power.

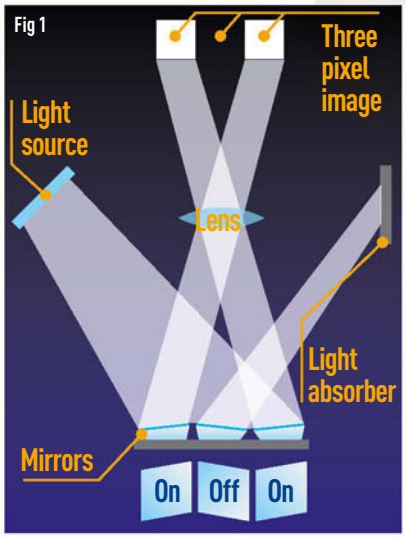
LIVE VIEW

Live view works by using the camera's sensor as a video camera, which then feeds that video stream to the LCD display on the back of the camera. One problem that has to be solved is providing a video stream fast enough to track a moving subject. For still use, the sensor will have a maximum readout rate of a few frames per second, not fast enough to provide a smooth finder image. This can be solved by partially sampling the sensor. For instance, if every third pixel in a row, and every third row is read out, omitting the rest, then the total number of pixels read out is reduced by a factor of nine.

The advantage of this pattern is that it also preserves the Bayer colour filter array. By reducing the number of pixels read, the frame rate can be increased by a similar number. So, for instance, a 16-million-pixel sensor that can produce four frames per second will, using this subsampling technique, be able to produce 36 images consisting of 1.7 million pixels. These images are then digitally resampled to the resolution required by the viewfinder using the camera's image processing chip. It can be further processed to provide a video output if required.

There are two major disadvantages to this technique. The first is that the very crude undersampling method can produce aliasing artefacts, which can be very evident in video – maybe less so in a viewfinder. The second problem is that 8/9 of the light falling on the sensor is discarded, effectively losing 3 stops of exposure. The outcome of this is that the image can be very noisy in low light. One way to mitigate this is to include methods for 'binning' pixel charge on the sensor – that is, to combine the charge collected on adjacent pixels before reading a pixel. Another scheme, used by Canon, is to read all the pixels but combine them using analog mixers at the outputs of the columns, thus reducing the effective number of columns that need to be read. Using these techniques, better low-light performance for video, live view and viewfinding can be achieved.

Fig 1



Each pixel in a DLP is a tiny mirror that can be steered to produce a pixel that appears 'light' or 'dark' when viewed by reflected light

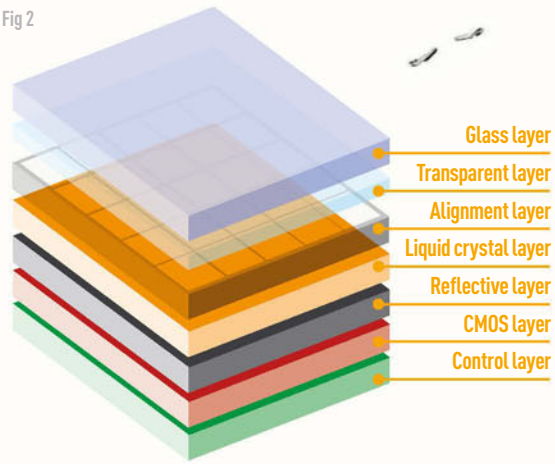
THE VIEWFINDER DISPLAY

The most common viewfinder display is a back-panel LCD. Although not considered by some as a proper 'viewfinder', it really is, and would be easily recognised as such by anyone used to using a twin-lens reflex with its characteristic waist-level finder (though the rear LCD is more like an 'arm's length' viewfinder). Like the TLR screen, the major problem with the rear LCD is that it is very difficult to use in bright ambient light. TLRs came with collapsible hoods around the screen – something that is rarely seen on digital camera screens.

One solution to this problem is the eye-level finder, where the optical path from display screen to eye is enclosed, and thus ambient light cannot reach the display screen. Another advantage of the eye-level finder is that the eyepiece is an optical system in its own right, and therefore can include magnification. This means that the physical display can be very small indeed, while the photographer still views a large image, which might be life-size or even larger. This allows eye-level electronic viewfinder systems to be very compact.

Furthermore, the optics of the viewfinder do not need to take care of inverting the image, as would a traditional reflex viewfinder, since the image can simply be inverted on the display screen. Since they do not need to be optically connected to the lens in use, the designer of a camera using an electronic viewfinder has a lot of freedom, which has been used to good advantage in such compact EVF-equipped cameras as the Olympus OM-D E-M5 and Sony NEX-7.

Fig 2



A Liquid Crystal On Silicon (LCOS) display is an LCD built on top of a silicon chip, which provides the control circuitry for the LCD

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Fig 3

A schematic of the viewfinder from a Panasonic camera using a LCOS display and sequential colour

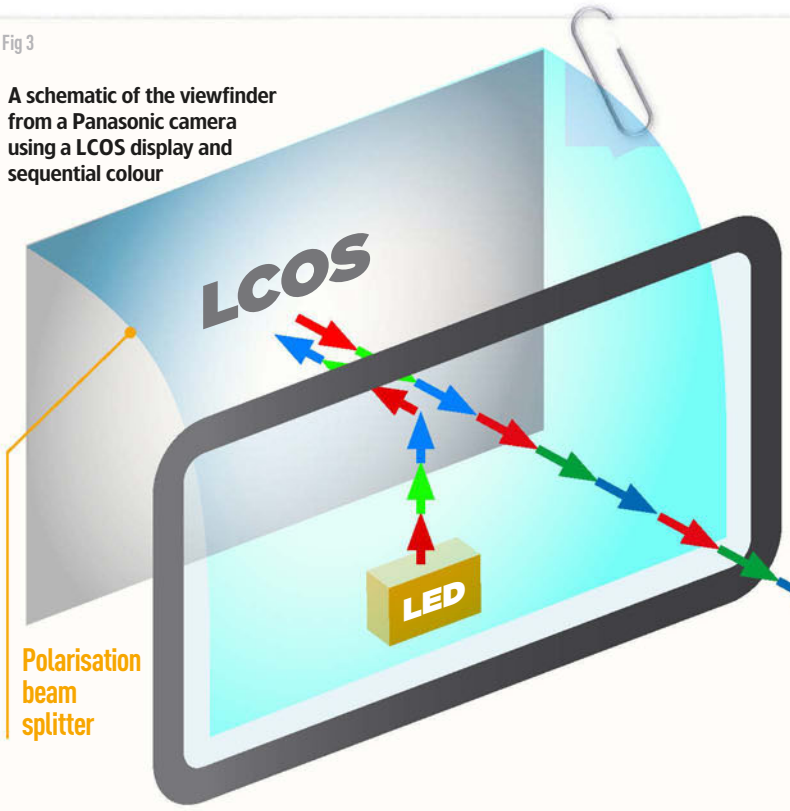
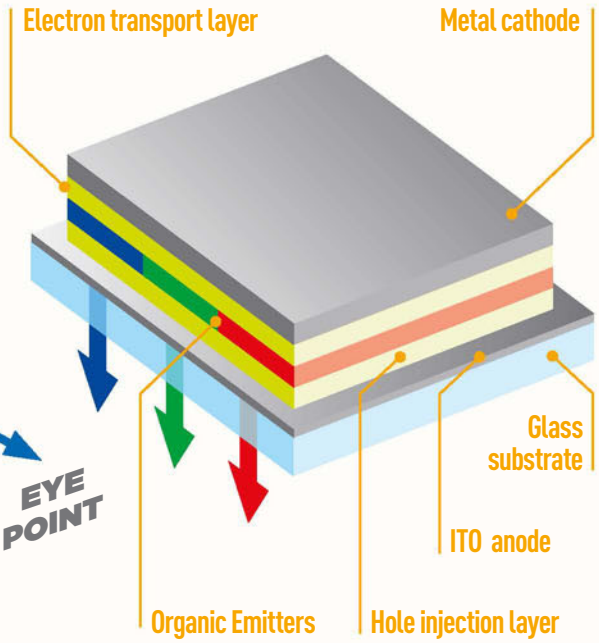


Fig 4

An OLED display has self-illuminating pixels produced by a layer of organic (polymer) light emitting diodes



'LCOS (Liquid Crystal On Silicon) displays may include colour filters or may make use of the sequential colour principle'

EVF DISPLAY TECHNOLOGIES

The display technologies for electronic viewfinders were originally derived from those developed for data projectors. This class of 'microdisplays' are reflective rather than transmissive – light from an external source, usually a light emitting diode (LED) is selectively reflected from the surface of the display, building up an image. In some cases, the display itself is a monochrome device, and it constructs frames alternately illuminated by red, green and blue LED lights. In others, the display contains coloured filters over individual pixels and is illuminated by white light. The disadvantage of the former arrangement is that the sequential colour can cause coloured 'tearing' of fast-moving objects, as the object moves between individual colour frames.

The display devices themselves are either Digital Light Processors (a trademark of Texas Instruments) or they are liquid crystal displays, either small versions of the normal type or of a specialised type called Liquid Crystal On Silicon (LCOS). A Digital Light Processor (DLP) is a device of a kind called Micro Electro Mechanical Systems (MEMS), built using the same silicon fabrication technology that is used for semiconductor chips, but applied to produce microscopic mechanical devices. Every pixel is a tiny mirror, which can be turned on one axis using static electrical forces. Thus each pixel can steer the incident light either away from or towards the optical path to the viewer's eye, making it appear either dark or light. To provide colour, DLP devices use the sequential frame colour scheme described above.

A LCOS display is a very small LCD built on top of a silicon chip. An LCD depends on an electric field between two electrodes altering the polarisation properties of a liquid crystal, so that light passing through the pixel gains a polarisation depending on the shade of the pixel. Passing the light through a polarising filter causes pixels to appear light or dark. The active rear electrode in an LCOS chip is actually the metallisation on top of the base silicon chip, which also forms a reflective mirror at the back of a pixel. LCOS displays may include colour filters or may make use of the sequential colour principle.

The new kid on the block is the Organic LED (OLED) display, which is itself emissive, so requires no external illumination. Here, each pixel is an individual light emitting diode, which is turned on or off according to whether the pixel is bright or dark. The organic LED's can be made to shine with red, green or blue light, so full colour OLED displays can be constructed.

THE FUTURE FOR EVFS

The early EVFs were low-resolution devices, and could not compare with the resolution of optical viewfinders, but with 1- or 2-million-pixel EVF displays now widely used, this has ceased to be a problem. The two remaining issues that prevent them completely supplanting the optical finder are firstly, the issue of image noise in low light. This is more a problem of the sensor than the viewfinder, and so needs a sensor design with on-chip binning specifically for EVF usage (though this does also help low-light video performance).

The second problem, which is more difficult to resolve, is viewfinder lag. To operate the EVF requires a fairly lengthy sequence of processing operations, which only start once a complete frame has been captured from the sensor. While modern image processors have huge throughput, this is achieved by a process of pipelining, which means the end-to-end delay can still be a fraction of a second, too long for some action situations. Until this problem can be resolved, it is unlikely that EVFs will completely replace the optical kind, at least in top-end equipment. AP



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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CANON 50mm f1.2 USM "L" WITH B&W FILTER & HOOD .....MINT BOXED £995.00
CANON 180mm f3.5 USM "L" MACRO LENS.....MINT BOXED £899.00
CANON 300mm f4 USM "L" + HOOD .....EXC++CASED £465.00
CANON 50mm f1.4 USM .....MINT BOXED AS NEW £199.00
CANON 50mm f1.8 MKII.....MINT-BOXED £69.00
CANON 60mm f2.8 EF-S USM MACRO .....MINT BOXED AS NEW £299.00
CANON 100mm F2.8 USM MACRO + HOYA UV FILTER .....MINT £345.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....MINT BOXED £595.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....MINT £175.00
CANON 18 - 55mm f3.5/5.6 MK II .....MINT £59.00
CANON 18 - 55mm f3.5/5.6 IS MK II IMAGE STABILIZER .....MINT £99.00
CANON 20 - 35mm f3.5/4.5 USM.....MINT £175.00
CANON 24 - 85mm f3.5/4.5 USM .....MINT-BOXED £159.00
CANON 28 - 80mm f3.5/5.6 USM MK V .....MINT £49.00
CANON 28 - 90mm f4/5.6 USM .....MINT £69.00
CANON 28 - 105mm f3.5/4.5 USM.....MINT £125.00
CANON 35 - 80mm f4/5.6 EF MKIII .....MINT £39.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS.....MINT BOXED £599.00
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER .....MINT £269.00
CANON 75 - 300mm f4.5/5.6 + HOOD .....MINT £89.00
CANON 75 - 300mm f4.5/5.6 USM MK II .....MINT- £119.00
CANON 75 - 300mm f4.5/5.6 MK III .....MINT BOXED £115.00
CANON ST-E2 SPEEDLITE TRANSMITTER .....MINT BOXED £125.00
CANON 52mm CLOSE UP LENS TYPE 250D .....MINT BOXED £49.00
CANON EF 1.4x EXTENDER MK II.....MINT CASED £265.00
CANON EF 2.0x EXTENDER MK I .....MINT CASED £199.00
CANON EF 2.0x EXTENDER MK II .....MINT BOXED £239.00
CANON EF 2.0x EXTENDER MK II .....MINT CASED £225.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....MINT BOXED £159.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.....MINT BOXED £165.00
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER.....MINT- £89.00
CANON 540 EZ FLASH + INST .....MINT BOXED £69.00
CANON 540 EZ FLASH + INST.....MINT- CASED £59.00
CANON 420 EZ FLASH .....MINT CASED £39.00
CANON ANGLE FINDER B .....MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECIEVER.....MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc .....MINT- £69.00

SIGMA 8mm f3.5 EX DG FISHEYE SLD GLASS .....MINT BOXED AS NEW £445.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM .....MINT BOXED £345.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST) .....MINT BOXED £325.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST).....MINT- £285.00
SIGMA 105mm F2.8 EX DG MACRO SUPERB SHARP LENS .....MINT BOXED £345.00
SIGMA 150mm f2.8 APO DG MACRO LENS .....MINT BOXED AS NEW £395.00
SIGMA 600mm f8 MIRROR LENS MC MACRO .....EXC++ £95.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM .....MINT CASED £295.00
SIGMA 12 - 24mm f4.5/5.6 EX DG HSM + HOOD .....MINT BOXED £395.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG .....MINT BOXED £245.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD.....MINT- CASED £299.00
SIGMA 28 - 300mm f3.5/6.3 ZOOM MACRO .....MINT+HOOD £79.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOOD.....MINT- £59.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD .....MINT-CASED £395.00
TAMRON 28 - 75mm F2.8 XR Di IF LD ASPHERIC .....MINT BOXED £245.00
TAMRON 18 - 270mm F3.5/6.3 Di II VIBRATION CONTROL.....MINT BOXED £245.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST).....MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW £1,095.00
CANON AUTO BELLOWS .....MINT £69.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH STRAP & MANUAL .....MINT-- £399.00
CONTAX G1 BODY .....MINT-- £189.00
CONTAX TiX TITANIUM COMPACT + LEATHER CASE.....MINT CASED £399.00
CONTAX 21mm f2.8 BIOGON T* WITH FILTER & FINDER.....MINT CASED £695.00
CONTAX 28mm f2.8 BIOGON T* + FILT & CONTAX HOOD/CAP MINT CASED £295.00
CONTAX 35mm f2 PLANAR T* + FILT & CONTAX HOOD/CAP ..MINT CASED £365.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD .....MINT £199.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD .....MINT- BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2 .....MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2 .....MINT CASED £99.00
CONTAX GD1 DATABACK FOR CONTAX T3.....MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR .....MINT £55.00
CONTAX TITANIUM FILTERS,HOODS,AND CAPS FOR G.....PHONE IN STOCK PHONE
CONTAX AX AUTOFOCUS BODY (RARE NOW) .....MINT- £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS) .....EXC++BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION .....MINT £65.00
CONTAX 28mm f2.8 DISTAGON T* MM .....MINT BOXED £295.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD .....MINT £225.00
CONTAX 50mm f1.7 PLANAR AE .....MINT £145.00
CONTAX 85mm f1.4 PLANAR MM.....MINT- £425.00
CONTAX 135mm F2.8 SONNAR T* MM .....EXC++BOXED £195.00
CONTAX TLA 280 FLASH .....MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET .....MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL BODY CHROME (VERY LITTLE USE).....MINT-BOXED £1,195.00
LEICA M6 BLACK BODY .....EXC++BOXED £695.00
LEICA M4-P 70TH ANNIVERSARY 1913-1983 .....MINT- BOXED £1,495.00
LEICA M4 P BLACK BODY .....MINT-BOXED £995.00
LEICA M4 2 BLACK BODY .....EXC++ £495.00
LEICA Mda BODY SER No 12659XX CIRCA 1970 .....MINT- £575.00
LEICA Mda BODY SER No 14111XXCIRCA 1975-76 .....EXC++ £475.00
LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE .....EXC++ £179.00
LEICA IIIF BODY DELAYED ACTION .....EXC++ £299.00
LEICA IIIF WITH SCM f3.5 ELMAR .....MINT- £575.00
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON .....MINT- £795.00
LEICA CL BODY .....MINT- £495.00
MINOLTA CLE WITH 40mm f2 ROKKOR .....EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE.....EXC++ £365.00
LEICA STANDARD CHROME WITH CASE .....EXC+++ £299.00
LEICA FIT MINOLTA 40mm f2 ROKKOR .....MINT CASED £295.00
LEICA FIT MINOLTA 90mm f4 ROKKOR .....MINT CASED £125.00
LEICA 50mm f2 SUMMICRON BLACK LATEST NOT 6 BIT.....MINT BOXED £1,175.00
LEICA 90mm f2 SUMMICRON CHROME M .....MINT CASED £1,275.00
LEICA 90mm f4 COLL ELMAR M MOUNT .....EXC++IN KEEPER £179.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS .....EXC++ £275.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT .....EXC+++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER .....EXC+++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW .....MINT- £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW .....EXC+++ £99.00
LEICA HANDGRIP FOR M8/M9 etc .....EXC++BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc .....MINT-BOXED £145.00
LEICA R5 BODY BLACK.....EXC++BOXED £299.00
LEICAFLEX SL BODY CHROME .....MINT-BOXED £299.00
LEICA 50mm f2 SUMMICRON R 3 CAM.....EXC++ £299.00
LEICA 180mm f4 ELMARIT R 3 CAM .....EXC++ £345.00
LEICA 70 - 210mm f4 VARIO ELMAR R .....EXC+++ £299.00
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT .....MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc .....MINT BOXED £145.00
LEICA ANGLE FINDER R (14300) .....MINT BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE.....MINT £99.00
ZEISS 6x20 B MONOCULAR WITH CASE .....MINT CASED £165.00
ZEISS DIASCOPE 65 T* FL ANGLED, 15x45 E/PIECE,CASE .....MINT £1,195.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE .....MINT-BOXED £759.00

Voigtlander Screw & Bayonet for Leica M etc

COSINA 107 LEICA MOUNT SAME AS BESSA L .....MINT BOXED £125.00
VOIGTLANDER 21mm f4 BLACK WITH 21mm FDR+ M RING ..MINT BOXED £395.00
VOIGTLANDER 35mm f2.5 COLOR SKOPAR VM M + HOOD.....MINT BOXED £289.00
VOIGTLANDER 35mm f1.7 ULT ASP + FILT&HOOD+ M RING.....MINT- £365.00
VOIGTLANDER 35mm f1.7 ULT ASP + M RING SILVER.....MINT- £299.00
VOIGTLANDER WINDER T.....MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP.....MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2 .....MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS .....MINT BOXED £199.00

Medium & Large Format

BRONICA ETRS BODY + 120 BACK,LENS & WLF + GRIP .....EXC++ £169.00
BRONICA ETRS COMPLETE WITH 75mm EII + 120 BACK.....EXC++ £175.00
BRONICA RF 45mm f4 ZENZANON FOR 645 R/F + FINDER.....MINT CASED £399.00
BRONICA 50mm f2.8 ZENZANON MC .....EXC+++ £99.00
BRONICA 150mm f3.5 ZENZANON PE .....MINT-BOXED £159.00
BRONICA 150mm f3.5 ZENZANON E MC .....MINT BOXED £119.00
BRONICA 150mm f3.5 ZENZANON E MC .....MINT £99.00
BRONICA 150mm F4 E .....MINT- £89.00
BRONICA ETRSi 120 BACK .....MINT- £79.00
BRONICA ETRS/ETRSi POLAROID BACK.....MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi .....MINT CASED £69.00
BRONICA 150mm f3.5 ZENZANON S.....MINT- £165.00

BRONICA SQA + 80mm f2.8 S, PRISM FDR,BACK, GRIP.....MINT-/EXC+++ £395.00
BRONICA 65mm f4 ZENZANON PS FOR SQ .....MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ .....MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ .....MINT-CASED £145.00
BRONICA SQAi 120 MAGAZINE BACK .....EXC++ £45.00
BRONICA SQA/i/M POLAROID MAGAZINE BACK .....MINT BOXED £69.00
BRONICA 135W BACK FOR SQ VERY RARE .....EXC+++ £165.00
FUJI 645 WIDE S PROFFESSIONAL WIDE 60 .....MINT-CASED £395.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS .....MINT BOXED £675.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II .....MINT BOXED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II.....MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II .....MINT £425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ .....MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ .....MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F.....MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645 .....MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB .....MINT £169.00
MAMIYA RZ 67 PRO BACK .....MINT- £69.00
MAMIYA RZ 67 PRO II BACK.....MINT- £79.00
MAMIYA 220 BACK FOR RZ 67 .....MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7 .....MINT- £265.00
PENTAX 55mm f2.8 FOR PENTAX 645 .....MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD .....MINT- £225.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS .....MINT- £695.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008 .....MINT- £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7 .....MINT-BOXED £175.00

Hasselblad

HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK .....MINT BOXED AS NEW £895.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK.....MINT- £825.00
HASSELBLAD 503 Cxi BODY + WLF .....MINT- £495.00
HASSELBLAD 500CM + 80mm f2.8 T* + HOOD BLACK .....MINT- £675.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD .....MINT- £695.00
HASSELBLAD 500C COMPLETE WLF,BACK,LENS .....MINT- £599.00
HASSELBLAD 90mm f4 FOR XPAN .....MINT-IN KEEPER £365.00
HASSELBLAD 500EL/M BODY + A12 BLACK BACK .....EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD .....MINT BOXED £699.00
HASSELBLAD 150mm f4 SONNAR CF .....MINT £395.00
HASSELBLAD 150mm f4 SONNAR CF.....EXC+++ £375.00
HASSELBLAD PME 90 METERED PRISM ("UNUSED").....MINT BOXED £469.00
HASSELBLAD 4504 PRO FLASH COMPLETE .....MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK BLACK WITH D/SLIDE HOLDER .....MINT BOXED £245.00
HASSELBLAD A12 BACK.....EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE.....MINT £299.00
HASSELBLAD PLAIN PRISM .....EXC £75.00
HASSELBLAD PM PRISM .....MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK .....MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F .....MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY .....MINT- £325.00
NIKON F5 BODY .....EXC++ £299.00
NIKON F4S BODY .....EXC++ £199.00
NIKON F90X + MB10 + MF26 DATA BACK ALL BOXED.....MINT-BOXED £129.00
NIKON F80 BODY BLACK.....MINT- BOXED £69.00
NIKON F60 BODY .....MINT- £39.00
NIKON F55 BODY .....MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS .....MINT BOXED £399.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS .....MINT CASED £365.00
NIKON 28mm f2.8 A/F .....MINT £129.00
NIKON 35mm F1.4 "G" AF-S PRIME LENS "UNUSED" .....MINT BOXED £999.00
NIKON 50mm f1.4 A/F "D" .....MINT BOXED £195.00
NIKON 50mm f1.8 A/F "D" .....MINT BOXED £89.00
NIKON 50mm f1.8 A/F "D" .....MINT £85.00
NIKON 60mm f2.8 "G" ED AF-S MICRO-NIKKOR .....MINT BOXED £325.00
NIKON 85mm F1.8 A/F "D" .....MINT-BOXED £225.00
NIKON 180mm f2.8 A/F D IF-ED LATEST LENS .....MINT BOXED £465.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S .....MINT BOXED AS NEW £565.00
NIKON 14 - 24mm f2.8 "G" ED AF-S LATEST NANO GLASS MINT BOXED £1,195.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD .....MINT BOXED £745.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD .....MINT CASED £699.00
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED A/F .....MINT-BOXED £369.00
NIKON 18 - 55mm f3.5/5.6 "G" AF-S DX VIBR REDUCTION .....MINT £115.00
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED .....MINT+HOOD £149.00
NIKON 35 - 70mm f3.3/4.5 A/F.....MINT- £75.00
NIKON 35 - 80mm f4.5/5.6 A/F "D" .....MINT BOXED £55.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO .....MINT £129.00
NIKON 80 - 400mm f4.5/5.6 D ED VIBRATION REDUCTION .....MINT- £725.00
NIKON TC 20E II AF-S TELECONVERTER .....MINT BOXED £195.00
TAMRON 1.4x A/F "D" TELECONVERTER NIKON FIT .....MINT £75.00
KENKO 1.5x EXTENDER TELEPLUS SHQ DG NIK A/FD .....MINT £75.00
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm.....MINT £45.00
SIGMA 1.4x EX CONVERTER.....MINT CASED £125.00
NIKON DA20 ACTION FINDER FOR NIKON F4/S/E .....MINT £195.00
SIGMA 50mm f2.8 EX DG MACRO .....MINT BOXED £199.00

SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION) .....MINT BOXED £299.00
SIGMA 180mm f5.6 MACRO A/F APO .....MINT BOXED £175.00
SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICAL.....MINT + HOOD £99.00
SIGMA 55 - 200mm f4/5.6 DC HSM .....MINT BOXED £89.00
TAMRON 55 - 200mm f4/5.6 LD MACRI Di II .....MINT BOXED £99.00
TOKINA 35mm F2.8 ATX-PRO DX MACRO 1:1 (LATEST) .....MINT BOXED £295.00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX.....MINT BOXED £275.00
TOKINA 17 - 35mm f4 AT-X PRO FX(LATEST CURRENT LENS) .....MINT BOXED £399.00

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NIKON F3 HP BODY MINT BOXED (FROM COLLECTION) ....MINT "UNUSED" £695.00
NIKON F3 HP T TITANIUM BODY .....MINT- £595.00
NIKON F3 BODY .....MINT- £345.00
NIKON FM2n BLACK BODY.....MINT BOXED £345.00
NIKON FM2N BODY CHROME .....EXC++BOXED £245.00
NIKON FM BLACK .....EXC++ £99.00
NIKON F2 A PHOTOMIC BODY CHROME .....MINT- £395.00
NIKON F2 BODY WITH MD2/MB1 DRIVE + 50mm f2 NIKKOR .....MINT- £545.00
NIKON F2 PLAIN PRISM (VERY SLIGHT DINK ON PRISM) .....EXC+++ £345.00
NIKON F2 PHOTOMIC BODY CHROME .....MINT- £345.00
NIKON F2 BLACK BODY .....EXC++ £165.00
NIKON FE BLACK BODY .....EXC £75.00
NIKKOREX WITH 50mm f2 NIKOR LENS .....EXC++ £149.00
NIKON 16mm f2.8 AI COMPLETE WITH FILTERS .....MINT CASED £475.00
NIKON 18mm f4 Ai + 86mm FILTER + HOOD (VERY RARE) ..MINT AS NEW £599.00
NIKON 24mm F2 AIS (FROM A COLLECTION "UNUSED") .....MINT BOXED £425.00
NIKON 24mm f2.8 AIS WITH HOOD.....EXC+++ £199.00
NIKON 28mm f2.8 AI .....EXC++ £169.00
NIKON 28mm f3.5 AI.....EXC+++ £99.00
NIKON 28mm f3.5 AIS .....MINT £125.00
NIKON 35mm f2.8 PC SHIFT MANUAL EARLY.....MINT- £295.00
NIKON 45mm f2.8 GN NIKKOR .....MINT- £199.00
NIKON 45mm f2.8 P PANCAKE WITH HOOD, FILTER, CASE .....MINT BOXED £275.00
NIKON 50mm f1.2 AIS SUPERB LENS REALLY SHARP .....EXC++ £299.00
NIKON 50mm f1.4 AI .....MINT - £145.00
NIKON 50mm f1.8 AIS .....MINT £109.00
ZEISS 50mm f1.4 NIKON FIT (SUPERB SHARP LENS) MINT BOXED AS NEW £399.00
NIKON 55mm f1.2 AI SUPERB LENS REALLY SHARP .....MINT £395.00
NIKON 55mm f2.8 MICRO NIKKOR AIS .....MINT- £175.00
NIKON 55mm f3.5 MICRO NIKKOR P AUTO .....MINT BOXED £95.00
NIKON 85mm f2 AI .....MINT- £179.00
NIKON 105mm f1.8 AIS .....EXC++ £279.00
NIKON 105mm f2.5 AIS (FROM A COLLECTION "UNUSED") .....MINT BOXED £365.00
NIKON 105mm f2.5 AIS.....EXC+++ £199.00
NIKON 105mm f4 AIS MICRO NIKKOR .....MINT- £275.00
NIKON 200mm f4 NIKKOR Q .....MINT-CASED £95.00
NIKON 500mm f8 MIRROR LENS WITH FILTER SET.....MINT CASED £345.00
NIKON 28 - 50mm f3.5 AIS + HOOD .....MINT- £199.00
NIKON 35 - 70mm f3.3/4.5 ZOOM NIKKOR MACRO AIS.....MINT- £169.00
NIKON 35 - 105mm f3.5/4.5 AIS ZOOM MACRO .....MINT BOXED £195.00
NIKON 35 - 105mm f3.5/4.5 AIS ZOOM MACRO .....EXC++ £139.00
NIKON 35 - 135 f3.5/4.5 AIS .....EXC+ £165.00
NIKON 43 - 86mm f3.5 AI ZOOM .....MINT £75.00
NIKON 70 - 210mm f4.5/5.6 NIKKOR .....MINT-BOXED £65.00
NIKON 80 - 200mm F4 AIS WITH HOOD AND FILTER.....EXC+++ £99.00
NIKON PB5 BELLOWS WITH PS5 SLIDE COPY ADAPTOR .....MINT BOXED £195.00
NIKON PB6 BELLOW WITH DOUBLE CABLE RELEASE .....MINT £199.00
NIKON MF-24 250 EXPOSURE FILM BACK FOR F4S/F4E .....MINT- £299.00
NIKON MD4 DRIVE FOR F3/F3T/F3P .....MINT - £125.00
NIKON MD12 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FE .....EXC+++ £79.00
NIKON PK13 AUTO EXTENSION RING.....MINT BOXED £55.00
NIKON PK12 AUTO EXTENSION RING .....EXC++ £49.00
NIKON PN11 AUTO EXTENSION RING .....MINT £75.00
NIKON TC 16A TELECONVERTER A/F .....MINT £79.00
NIKON TC 200 CONVERTER .....MINT £69.00
NIKON TC 201 CONVERTER .....EXC++ £89.00
NIKON TC 301 CONVERTER.....MINT- £145.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2.....MINT-CASED £159.00
NIKON SB 16 FLASH FOR F3 .....MINT-CASED £75.00

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OLYMPUS OM4 BLACK.....EXC++ £129.00
OLYMPUS OM3 WITH ZUIKO 50mm f1.4 LENS .....MINT- £475.00
OLYMPUS OM2 BLACK.....EXC++ £115.00
OLYMPUS OM1 + HOT SHOE 4 + 50mm f1.8 ZUIKO .....EXC++ £95.00
OLYMPUS 28mm f2.8 ZUIKO .....MINT- £69.00
OLYMPUS 35mm f2.8 ZUIKO .....MINT- £69.00
OLYMPUS 50mm F1.8 ZUIKO .....MINT £49.00
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OM-D E-M5 Body Only	OM-D E-M5 +12-50mm lens
now only £795.00	now only £949.00

Still not sure about choosing the multi award winning OLYMPUS OM-D? There is no excuse now as Olympus UK will send you an HLD-6 2-Part Grip worth over £200 absolutely free when you buy any OM-D body or kit. Valid until 30.09.13.

Pentax MX-1

NEW LOW PRICE!

12.7 MEGA PIXELS | 3.0" Screen | 4x | BRIGHT f/1.8 LENS | 1080p FULL HD | SD card

MX-1	See website for
£325.00	money saving deals

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Ricoh GR

NEW!!

16.9 MEGA PIXELS | 3.0" Screen | APS-C SIZED SENSOR | BRIGHT f/2.8 LENS | 1080p FULL HD | SD card

In stock at only £599.00

See website for full details

Add a Ricoh GC-5 leather case for **only £24.99!**

Olympus E-PM2

BONUS street lens worth over £300

16.1 MEGA PIXELS | 3.0" Screen | 12 ART FILTERS | 1080p FULL HD | SD card

E-PM2 + 14-42 II	E-PM2 Twin lens kit
£399.00	£489.00

Add a 8GB Flash Air Card for **only £40.00**

Olympus E-PL5

BONUS street lens worth over £300

16.1 MEGA PIXELS | 3.0" Screen | 12 ART FILTERS | 1080p FULL HD | SD card

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Saturday, 12th October 2013

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Pro Centre PENTAX

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Olympus E-P5

16.1 MEGA PIXELS | 3.0" Screen | IS | WiFi | 1080p FULL HD | SD card

NEW AND NOW IN STOCK!

See website for full details

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Olympus XZ-2

12.0 MEGA PIXELS | 3.0" Screen | 4x | 1080p FULL HD | SD card

XZ-2 - Black	+ Leather case
£314.00	£354.00

Also available in white - See website for details

Fujifilm X100s

16.3 MEGA PIXELS | 2.8" Screen | WIDE ANGLE | HYBRID VIEW FINDER | 1080p FULL HD | SD card

X100s	X100s + NP-95 batt.
£999.00	£1,033.00*

Add a X100 premium leather case for **only £80.00**

Fujifilm X-Pro 1

16.3 MEGA PIXELS | 3.0" Screen | FUJIFILM X-MOUNT | HYBRID VIEW FINDER | 1080p FULL HD | SD card

X-PRO 1 Body	X-PRO 1 + 35mm f/1.4
£899.00*	See web

Add a X-Pro1 leather case for **only £129.00**

Panasonic DMC-GX7

FREE CASE & BATT!*

16.0 MEGA PIXELS | 3.0" Screen | WiFi | 1080p FULL HD | SD card

NEW AND NOW IN STOCK!

See website for full details

***FREE batt. & case** by redemption - ends 30.09.13

Panasonic DMC-GH3

16.0 MEGA PIXELS | 3.0" Screen | WiFi | 1080p FULL HD | SD card

GH3 Body	GH3 + 12-35
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SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

Why not take a visit to our showroom in West Sussex, bring your own DSLR, and test out a Sigma lens!

SIGMA 35mm f/1.4 DG HSM



Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.

Only £699.00 Sigma 67mm DG MC UV filter only **£24.00** with this lens!
SRP £799.99

SIGMA 17-70mm f/2.8-4 DC Macro OS HSM



Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.

A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

Only £349.00 Sigma 72mm DG MC UV filter only **£29.00** with this lens!
SRP £449.99

SIGMA 120-300mm f/2.8 DG OS HSM



Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.

Only £2,799.00 Sigma 105mm DG MC UV filter only **£99.00** with this lens!
SRP £3,599.99

Fixed Focal Length Lenses

4.5mm f/2.8 EX DC HSM (Fisheye)	£592.00
8mm f/3.5 EX DG (Fisheye)	£618.99
10mm f/2.8 EX DC HSM (Fisheye)	£489.00
15mm f/2.8 EX DG (Fisheye)	£474.99
20mm f/1.8 EX DG	£514.00
24mm f/1.8 EX DG	£432.99
28mm f/1.8 EX DG	£359.99
30mm f/1.4 EX DC HSM	£259.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£669.00
105mm f/2.8 EX DG OS HSM	£549.00
150mm f/2.8 EX DG OS HSM	£699.00
300mm f/2.8 APO EX DG HSM	£2,319.99
500mm f/4.5 APO EX DG HSM	£3,849.99
800mm f/5.6 APO EX DG HSM	£4,349.99

Wide Zoom Lenses

8-16mm f/4-5.6 DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£369.00
10-20mm f/3.5 EX DC HSM	£459.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£489.00

Standard Zoom Lenses

18-125mm f/3.8-5.6 DC OS HSM	£253.99*
18-200mm f/3.5-6.3 DC OS HSM II	£256.00
18-250mm f/3.5-6.3 DC OS HSM	£389.00
24-70mm f/2.8 EX DG HSM	£599.00

Telephoto Zoom Lenses

50-150mm f/2.8 APO EX DC HSM II	£749.00
50-200mm f/4-5.6 DC OS HSM	£99.99
50-500mm f/5-6.3 DG OS HSM	£999.00
70-200mm f/2.8 EX DG OS HSM	£899.00
70-300mm f/4-5.6 DG Macro	£99.99*
70-300mm f/4-5.6 APO DG Macro	£150.00
70-300mm f/4-5.6 DG OS	£275.00
120-400mm f/4.5-5.6 DG OS HSM	£639.00
150-500mm f/5-6.3 DG OS HSM	£749.00
200-500mm f/2.8 EX DG APO	£12,799.99
300-800mm f/5.6 EX DG HSM	£5,498.00

Teleconverters

1.4x EX DG Teleconverter	£199.99
2x EX DG Teleconverter	£234.99

See our website for the new 19mm, 30mm & 60mm Micro 4/3 lenses

NEW & NOW IN STOCK!

The definitive large aperture APS-C format standard zoom lens.



Sigma 18-35mm f/1.8 DC HSM
ONLY £699.00
was £799.00

SIGMA SD1 - Merrill



46.0 MEGA PIXELS | 3.0" Screen | 5 FPS | MAG ALLOY BODY | CF card

SD1 Merrill Body **£1,549.00** | SD1 Merrill + 17-70 OS **£1,999.99**
Add a SanDisk 16GB Ext. Pro CF for **only £96.49**
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SIGMA DP3 - Merrill



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DP3 Merrill **£799.99** | NEW & NOW IN STOCK!
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SONY

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Sony Alpha a58



20.1 MEGA PIXELS | 2.7" Screen | 5 FPS | LIVE VIEW | 1080p FULL HD | SD card

A58 + 18-55 **£379.00** | A58 Twin lens kit **£529.00**
Add a Sony LCS-AMB SLR carry case for **only £36.50**

Sony Alpha a3000



20.1 MEGA PIXELS | 3.0" Screen | 3.5 FPS | LIVE VIEW | 1080p FULL HD | E-mount lenses

NEW AND COMING SOON!
See website for full details
Unleash your creativity with a choice of **18 interchangeable Sony E-mount lenses**

Sony Alpha a65



24.3 MEGA PIXELS | 3.0" Screen | 10 FPS | 1080p FULL HD | SD card

A65 Body **£529.00** | A65 + 18-55 **£589.00**
Add a Sony LCS-BP2B backpack for **only £49.99** when bought with the Sony a65 this summer!

Sony Alpha a99



24.3 MEGA PIXELS | 3.0" Screen | 10 FPS | FULL FRAME | 1080p FULL HD | SD card

A99 Body **£2,049.00** | A99 + Grip + 2 batts **£2,299.00**
Add Adobe Lightroom 4 for **only £79.99**

Tamron 70-300mm f/4-5.6 Di LD



In stock at only **£89.00***
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Tamron 18-270mm VC f/3.5-6.3 Di-II PZD



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Pro. scanner capable of scanning 35mm film & medium format.



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Wireless Camera Control



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Samsung NX300



20.3 MEGA PIXELS | 3.3" Screen | 8.6 FPS | Wi Fi | 1080p FULL HD | SD card

NX300 + 20-50 **£529.00** | See website for money saving deals
FREE 50-200mm from Samsung! See website

Samsung GALAXY NX



20.3 MEGA PIXELS | 4.8" Screen | 8.6 FPS | Wi Fi | 1080p FULL HD | SD card

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Nikon PROFESSIONAL Dealer

V2
Black or White



14.2 megapixels | 60.0 fps | 1080p movie mode

V2 From **£659**

V2 + 10-30mm Lens	£659
V2 + 10-30mm + 30-110mm	£799
S1 + 11-27.5mm	£375
S1 + 11-27.5mm + 30-110mm	£519

D3200
Black or Red



24.2 megapixels | 4.0 fps | 1080p movie mode

D3200 Body **£318**

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR	£373
D3200 + 18-55mm VR + 55-300mm	£647.05

D5200
Black, Red or Bronze



24.1 megapixels | 5.0 fps | 1080p movie mode

D5200 Body **£549**

D5200 + 18-55mm f3.5-5.6 G AF-S DX VR	£619
D5100 From	£336

D600



24.3 megapixels | 5.5 fps | Full Frame CMOS Sensor

D600 From **£1369**

D600 Body	£1369
D600 + 24-85mm f3.5-4.5 VR	£1749

CUSTOMER REVIEW: V2 + 10-30mm
'Great price for a great little camera' *Sid – Lancashire*

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CUSTOMER REVIEW: D600 Body
'Superb replacement for D700' *AlphaMan – N.W. England*

Nikon D7100 — I AM: A Thrill-Seeker The New Nikon D7100

NEW!

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to HI-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.



24.1 megapixels | 6.0 fps | 1080p movie mode

NEW! **D7100** Body	£839
NEW! **D7100** + 18-105mm	£1019

NEW! D7100 From **£839**

D800



24.3 megapixels | 5.5 fps | Full Frame CMOS Sensor

D800 From **£1962**

D800 Body	£1962
D800E Body	£2349

D4



16.2 megapixels | 11.0 fps | Full Frame CMOS Sensor

D4 Body **£4239**

D4 Body	£4239

Nikon D7000
• 16.2 MP • 39 AF Points • 6 FPS Shooting
• 1080p Full-HD Movie Recording

D7000 Body	£582.95
D7000 + 18-105mm VR	£719



Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
Nikon Capture NX2 Upgrade **£84.99**

SONY

NEX-6
Black



16.1 megapixels | 10.0 fps

NEX-6 Body **£539**

NEX-6 + 16-50mm PZ	£649
NEX-6 + 16-50mm PZ + 55-210mm	£829
NEX-5R + 16-50mm PZ	£479
NEX-3N + 16-50mm PZ	£329
NEX-7 Body *Black*	£729
NEX-7 + 18-55mm *Black*	£819

RECOMMENDED LENSES:

Sony E 35mm f1.8 OSS	£379
Sony E 10-18mm f4.0 OSS	£699

A77



24.3 megapixels | 12.0 fps | 1080p movie mode

A77 From **£729**

A58 + 18-55mm	£379
A58 + 18-55mm + 55-200mm	£529

RECOMMENDED LENSES:

Sony 50mm f1.4	£305
Sony 16-50mm f2.8 DT SSM	£499
Sony 16-105mm f3.5-5.6	£479

A99



24.3 megapixels | 6.0 fps | Full Frame CMOS Sensor

A99 From **£2099**

A99 Body *Black*	£2099

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Panasonic

G6



16.05 megapixels | 7.0 fps | 1080p movie mode

NEW!

NEW! G6 Body **£549**

NEW! **G6** + 14-42mm	£599
NEW! **G6** + 14-42mm + 45-150mm	£789
NEW! **G6** + 14-140mm	£939
NEW! **GF6** + 14-42mm	£399
NEW! **GF6** + 14-42mm + 45-150mm	£599

GX7
Black or Silver



16.0 megapixels | 5.0 fps | 1080p movie mode

NEW!

NEW! GX7 Body **£819**

NEW! **GX7** + 14-42mm	£899
NEW! **GX7** + 20mm	£999
GX1 + 14-42mm PZ RRP £749.99	£349

RECOMMENDED LENSES:

12-35mm f2.8 Vario Power OIS	£849
NEW! 14-140mm f3.5-5.6 OIS	£599

OLYMPUS

E-P5
Silver, Black or White



NEW!

16.1 megapixels | 9.0 fps

NEW! E-P5 Body **£899**

NEW! **E-P5** + 14-42mm	£999
NEW! **E-P5** + 17mm + VF-4 Electronic Viewfinder	£1349
E-PL5 + 14-42mm	£479
E-PL5 + 14-42mm + 40-150mm	£649
E-PM2 + 14-42mm	£399
E-PM2 + 14-42mm + 40-150mm	£539

OM-D E-M5
Silver or Black



16.1 megapixels | 9.0 fps | 1080p movie mode

OM-D E-M5 From **£795**

OM-D E-M5 Body	£795
OM-D E-M5 + 12-50mm	£949

RECOMMENDED LENSES:

Olympus 12mm f2.0 ED Limited Edition	£899
Olympus 17mm f1.8	£399
Olympus 75mm f1.8 PW EZ	£729
Olympus 45mm f1.8	£218

PENTAX

K-5 II



16.3 megapixels | 7.0 fps | 1080p movie mode

K-5 II Body **£699**

K-5 II + 18-55mm WR	£749
K-5 II + 18-135mm WR	£959
K-5 IIs Body	£809
NEW! **K-500**	From £399
NEW! **K-50**	From £529
K-30	From £438

FUJIFILM

X-M1
Black or Silver



NEW!

16.3 megapixels | 5.6 fps

NEW! X-M1 From **£599**

With a large 16.3MP APS-C X-Trans CMOS sensor with the addition of an articulated 3.0" LCD screen and Wi-Fi, this model also provides a continuous shooting at 5.6 fps and a start-up time of 0.5 seconds and shutter lag of just 0.05 seconds.

X-M1 Body	£599
X-M1 + 16-50mm	£679

X-E1
Black or Silver



16.3 megapixels | 6.0 fps | 1080p movie mode

X-E1 From **£629**

X-E1 Body	£629
X-E1 + 18-55mm	£899
X-Pro1 Body	£949

RECOMMENDED X-MOUNT LENSES:

Fujinon 14mm f2.8 R XF	£699
Fujinon 18mm f2.0 R	£429
Fujinon 35mm f1.4 R	£429
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Fujinon 18-55mm f2.8-4.0 OIS	£499

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NEW!

Canon

Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.



70D Body	£1079
70D + 18-55mm f3.5-5.6 IS STM	£1199
70D + 18-135mm f3.5-5.6 IS STM	£1399

NEW! 70D From **£1079**

Canon **EOS 100D**

NEW!



NEW! 100D From **£442**

100D Body	£442
100D + 18-55mm f3.5-5.6	£525
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM	£669

Canon **700D**

NEW!



NEW! 700D Body **£495**

700D + 18-55mm f3.5-5.6 IS STM	£586
700D + 18-135mm f3.5-5.6 IS STM	£759
700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM	£889

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Canon **EOS 60D**



£50 CASHBACK*

60D Body **£598**

60D + 18-55mm f3.5-5.6 IS II	£629 Inc Cashback* Price you pay today £679
60D + 18-135mm f3.5-5.6 IS	£749 Inc Cashback* Price you pay today £799
60D + 17-85mm f4.0-5.6 IS USM	£789 Inc Cashback* Price you pay today £839

Canon Cashback* offer ends 31.10.13

Canon **EOS 7D**



£85 CASHBACK*

7D Body **£1079**

7D + 18-135mm f3.5-5.6 IS	£1204 Inc Cashback* Price you pay today £1289
7D + 15-85mm f3.5-5.6 IS USM	£1454 Inc Cashback* Price you pay today £1539
7D + 70-300mm f4.0-5.6 L IS USM	£2064 Inc Cashback* Price you pay today £2149

Canon **EOS 6D**



£150 CASHBACK*

6D Body **£1479**

6D Body	£1329 Inc Cashback* Price you pay today £1479
6D + 24-105mm f4.0 L IS USM	£1849 Inc Cashback* Price you pay today £1999

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Canon **5D Mark III**



5D Mark III From **£2329**

5D Mark III Body	£2329
5D Mark III + 24-105mm f4 L IS USM	£2975
5D Mark III + 24-70mm f2.8 L USM II	£4108

CUSTOMER REVIEW: 5D Mark III +
'Mind blowingly clear photography' *Zielo – Ireland*

Tripods

GITZO

GT3542 LS
- 146.5cm Max Height
- 9.4cm Min Height

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055XPROB
- 178.5cm Max Height
- 10cm Min Height

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GIOTTO

Silk Road YTL8353
- 171cm Max Height
- 19cm Min Height

SILK ROAD - 3D Column:

YTL9353 Aluminium	£114
YTL9383 Aluminium	£124
YTL8353 Carbon Fibre	£229
YTL8354 Carbon Fibre	£229
YTL8383 Carbon Fibre	£259
YTL8384 Carbon Fibre	£269



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430EX II	£205
600EX-RT	£409 Inc £60 Cashback* You pay £469

£60 CASHBACK*

Macrolites:



MR-14EX	£469
MT-24EX	£749.99

Nikon **Speedlights:**



SB700	£229
SB910	£339

Kits:



R1 Close-Up	£415
R1C1	£559

SONY **Flashguns:**



HVL-F43M	£275
HVL-F60AM	£459

OLYMPUS **Flashguns:**



FL-300R	£139.99
FL-600R	£299

PENTAX **Flashguns:**



AF 540FGZ	£349.99
AF 360FGZ	£219.99

Metz **Flashguns:**



24 AF-1	44 AF-1	52 AF-1	58 AF-2
£54.95	£129	£179	£249

Macro flash:



15 MS-1 £295.99

SIGMA **Flashguns:**



EF 610 DG ST	£109.99
EF 610 DG Super	£159.99



EM-140 DG Macro Flash From £314.99

Nissin **Flashguns:**



MG8000 £399

Di622 II	£114.99
Di700	£159
Di866 Mark II	£199

SUNPAK **Flashguns:**



PZ42X £109.99

PF30X	£69.99
16R Pro	£337.99

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£20 CASHBACK*
Sekonic L-308s
£119 Inc C/back* You pay £139



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GOSSEN



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MiniTT1	£149
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Sand Bag £9.99



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Light Stands From £10.99



Softlite Reflector Kits Inc Honeycomb & Diffuser:

42cm	£79
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Rogue



FlashBender From £23.99

INTERFIT



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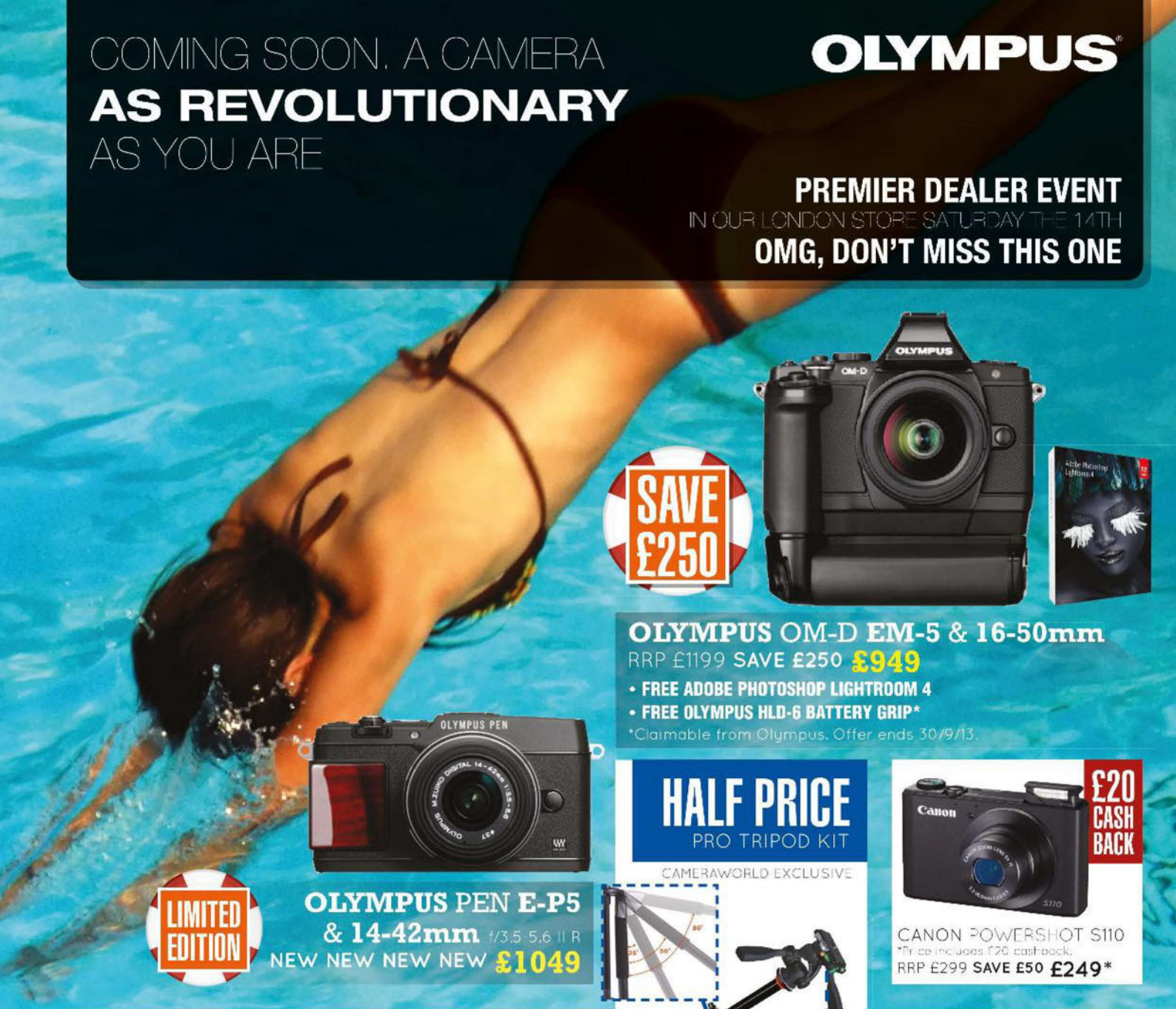
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BP-50 grip £20
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Angle finder C £139
Tripod mount ring All W . £79
SIGMA CAF USED
8-16 F4.5/5.6 DC M- £479
10-20 F4 EX DC box £299
10-20 F4/5.6 EX DC £299
18-50 F2.8 EX DC £199
18-125 F38/5.6 DC OS... £179
18-250 F3.5/6.3 DC OS.. £219
30 F1.4 DC HSM A £399
30 F1.4 EX £249
35 F1.4 DG A M- box £579
50-200 F4/5.6 DC £49
50-500 F4/6.3 EX £549
100-300 F4 EX DG box .£599
100-300 F4 EX DG £449
105 F2.8 EX DG £319
120-400 F4/5.6 DG OS box £499
170-500 F5/6.3 ..... £399
300-800 F5.6 EX DG ... £3499
500 F4.5 EX DG. £2699
1.4x EX DG conv £169
1.4x EX conv £129
2x EX DG conv £189
OTHER CAF USED
CZ 35 F2 ZE box £499
TAM 10-24 F3.5/4.5 DIII.. £269
TAM 18-250 F3.5/6.3 ..... £179
TAM 18-270 VC PZD £279
TAM 18-270 F3.5/6.3 ..... £229
TAM 28-200 XR Di £99
TAM 70-300 F4/5.6 ..... £69
TAM 90 F2.8 ..... £219/269
TAM 180 F3.5 Di M- £439
TOK 19-35 F3.5/4.5 ..... £89
Kenko Pro 300 1.4x DG £149
Kenko Pro 300 2x DG X£149
Kenko Pro 300 2x DG ... £119
Kenko ext tube set Mint £119
CANON FLASH USED
ST-E2 ..... £129
270EX box £79
420EX £89
430EX II £169
550EX £229
580EX £299
580EXII £339
ML-3 ring not digital £89
Sigma EM140G ring £199
CANON MF FD USED
T90 Body £49
A1 body £79/179
AE1 body blk/chr £49
AE1-P chrome body £69
AV1 chr body £49
24 F2.8 ..... £79
28 F2.8 ..... £49
35-70 F3.5/4.5 ..... £39
35-105 F3.5 ..... £99
35-105 F3.5/4.5 ..... £99
BL 50 F1.4 ..... £49
50 F3.5 Macro £89
50 F3.5 Mac + Tube ... £119
100 F4 Macro + tube £199
2X A Extender £99
2X B Extender £69
TOK 60-300 F4/5.6 ..... £69
Motor drive MA £69
Winder A £29
Angle finder B £69
AE power winder FN £79
AE motor drive FN + battery pack £149
Auto bellows FD £99
Auto bellows FL + slide duplicator £89
CANON FLASH USED
199A £59
244T £29
300TL £49
CONTAX RF USED
G2 body Titanium box .. £399
28 F2.8 Titanium £299
35-70 F3.5/5.6 tit box ... £399
90 F2.8 titanium £299
TLA30 flash £29
FUJI DIGITAL USED
X-Pro 1 body M- £749
18 F2 XF R M- box £289
18-55 F2.8/4 XF OIS £429
35 F1.4 XF R £349
60 F2.4 XF R M- £369
ERC for X-Pro1 ..... £99
X-Pro 1 grip £49
X100 M- box £449
XS1 M- box £299
HS30 box £149
FUJI MED FORMAT USED
GX617 + 90 + VF + CF box £2199
180 F6.7 GX617 box £999
250 F5.6 GX680 ..... £149
GA645 M- £399
GSW690 MKIII £849
GW690II £399
FUJI 35MM USED
Screw & bayonet SEE WEB
HASSELBLAD XPAN USED
XPan II + 45 F4 ..... £1499
XPan I + 45 F4 ..... £799
30 F5.6 M- box £1699
90 F4 ..... £299
HASSELBLAD 6x6 USED
SWCM + VF chrome £1199
503CXI chrome body £499
500CM + 80CF F2.8 + A12 blk/chr £699
500CM body £199
PM90 prism £199
PME prism box £149
45° Prism late £149
WLF early £49
A12 latest blk/chr £199
A12 late blk/chr £149
E12 blk £249
Polaroid 100 back box £69
503CW winder box £249
50 F2.8 FE M- £699
50 F4 black T* £299
250 F4 FE M- box £599
50 F2.8 CE M- box £699
50 F4 CF FLE £699
50 F4 CF £499
50 F4 black T* £299
80 F2.8 CF M- £499
150 F4 chr £169
150 F4 CFI £549
150 F4 CF £349
Vivitar 2x conv £69
LEICA DIGITAL USED
Digilux 3 box £349
Minilux £199
LEICA M/COMPACT USED
IIIg + 5cm F2 + erc £999
M6 chr body £799
21 F2.8 blk ASP M- box . £1899
28 F2.8 M- box £899
35 F2 blk ASP M- box £1499
50 F2 chr £999
CF flash £69
SF20 flash £79
LEICA SLR USED
R4 body chr £149
LIGHTMETERS USED
Gossen Lunasix III £79
Minolta Flashmeter V ... £179
Minolta Autometer IVF.. £179
Minolta Spotmeter F £199
Sekonic L558 ..... £279
Pentax digital spot M £299
Polaris flash meter + spot VF £129
LOWEPRO USED
Pro Runner 450AW £79
Lens Trekker 600AW £99
Dryzone 100 yellow/blk £139
Dryzone 200 yellow/blk £179
Pro Trekker AW £99
MAMIYA 645 AF USED
55 F2.8 AFD M- box £349
55-110 F4.5 M- box £499
MAMIYA 645 USED
645 Pro + 80 F2.8 N + 120 RFH + prism £349
645 Pro TL + 80 + RFH + plain prism £349
645 Pro TL inc 80 F2.8 N + AE Prism + Pro Winder ...£449
645 Pro SV kit £299
645 Pro TL Body £199
645E body £169
645 Super comp £199
645 Super body £99
45 F2.8 N M- Box £179
50 F4 shift £399
55 F2.8 N £99
55-110 F4.5 ..... £249
70 2.8 C leaf £99
105-210 F4.5 ULD C £249
110 F2.8 N £99
110 F2.8 C £79
150 F3.5 N £99
210 F4 N M- £129
300 F5.6 N ULD-C M- .. £199
2x converter N £119
Ext Tube 1, 2, 3S each... £29
Teleplus/Viv 2x conv ea.. £49
FE401 AE prism box £179
AE prism 645 Super £129
Plain prism (645 Super) . £69
WLF (Super/Pro TL) £69
WLF 645N/1000S/J £79
Polariod Back HP401 ..... £39
Polaroid back £39
120 Insert £20
HA401 120 RFH Box £49
120 Back £39
Winder £79
MAMIYA TLR 6x6 USED
C330 S B/O + WLF £269
C330 F Body + WLF £149
65 F3.5 box late £199
65 F3.5 serviced £169
80 F2.8 late serviced £139
80 F2.8 S serviced £169
135 F4.5 serviced £149
180 F4.5 ..... £169
250 f4.5 serviced £199
Paramender £89
CDS Mag Hood box £129
MAMIYA 7 RF 6x7 USED
7II body £849
7I body £499
50 F4.5 L + VF £849
65 F4 box £599
150 F4.5 M- £449
210 F8 + VF box M- £599
Polarising filter £110
Panoramic kit £49
MAMIYA RB 6x7 USED
Pro SD + 127 KL + RFH + WLF £599
Pro S + 90 F3.8 + 120 RFH £399
Pro S body £149
Pro S body scruffy £99
Prism early £99
WLF....£79 Chimney £69
120 645V back £99
Pro S Polaroid back £49
Pro SD Polaroid back £69
50 F4.5 C £269
55 F4 C £199
65 F4 KL £399
90 F3.5 KL £299
180 F4.5 KL M- £249
180 F4.5 C £99
250 F4.5 KL M- box £249
45mm tube SD M- £99
Ext tube 2 ..... £69
MAMIYA RZ 6x7 USED
RZ Pro II + 90 F3.5 + RFH £649
RZ Pro II body £299
RZ Pro body £149
50 F4.5 W M- £269
50 F4.5 ULD M- box £699
65 f4 M- box £329
140 f4.5 W M- macro £349
180 F4.5 M- £179
No 1 or No 2 ext tube ea £69
FE701 prism AE £249
AE prism early £99
Pro II Polaroid back £69
120 Back Pro 1 ..... £39
Pro shade £49
Pro AE hood £119
MANFROTTO USED
055XPROB £99
055CXPRO3 ..... £179
190XPROB £79
190CXPRO4 ..... £149
METZ USED
45CL4D mint box unused £279
45CL4 AA battery £59
45CL1 AA battery £45
MINOLTA/SONY DIGITAL USED
Sony A580 body £349
Sony A550 body box £329
Sony A200 body £99
Sony RLAM ringlight £179
Sigma EF530DG Super ... £79
MINOLTA/SONY AF USED
Dynax 7 body M- box ... £149
Dynax 800Si + VC700 .... £69
Dynax 7xi body £49
Dynax 700Si + VC700 .... £69
Dynax 700Si body £49
Dynax 5 body £39
Dynax 505Si body £29
Dynax 500Si Super body .. £29
Dynax 400Si body £29
20-35 F3.5/4.5 ..... £229
24-105 F3.5/4.5 ..... £149
28-85 F3.5/4.5 ..... £129
35-70 F4 ..... £69
50 F1.4 ..... £149
50 F1.7 ..... £79
50 F2.8 macro £199
70-210 F4 ..... £99
70-210 F4.5/5.6 ..... £69
100-200 F4.5 ..... £59
100-300 F4/5.6 ..... £129
300 F2.8 ..... £2299
500 F8 ..... £369
BP200 grip £39
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18-70 F3.5/5.6 DT £69
18-200 F3.5/6.3 DT £239
18-250 F3.5/6.3 box £319
30 F2.8 SAM £119
50 F2.8 macro £269
70-300 F4.5/5.6 G SSM.. £549
SIGMA MIN/SONY AF USED
18 F3.5 box £129
18-35 F3.5/4.5 ..... £69
21-35 F3.5/4.2 ..... £129
50 F1.4 EX DG M- box .. £269
50 F1.4 SAL £229
55-200 F4/5.6 ..... £69
70 F2.8 EX DG £279
600 F8 ..... £349
1.4x EX DG conv £149
2x EX conv £99
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TAM 90 f2.8 Di box £269
TAM 90 f2.8 ..... £199
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Min 3600HSD flash £69
Min 5200i £39
Min 5400HS £49
Min 5600HSD M- £149
NIKON DIGITAL AF USED
D3X body £2699
D3 body M- box £1699
D3 body £1299
D2XS body £499
D2X body box £399
D700 body £1299/1399
D300s body £549/599
D300 body £349
D200 body box £199
D100 body £69
D50 body £69
D40 body £69
D90 body box £249
D80 body £199
D5100 body M- £249
D3100 body M- £179
D3000 body box £119
EH-6 mains charger £59
MBD-10 box £99
MBD-80 box £89
MBD-200 box £69
Coolpix P5000 ..... £79
NIKON AF USED
F6 body M- box £999
F5 body M- box £399
F5 body box £299
F5 body scruffy £199
F100 + MB-15 ..... £149
F80 body black £69
F90X body £49
F801 body £49
F55 or F65 body each £29
F601 body £29
10.5 F2.8 GDX.. £319/429
12-24 F4 DX £499
14-24 F2.8 AFS M- box £1099
16-85 F3.5/5.6 AFS VR... £379
17-55 F2.8 AFS DX £749
18-35 F3.5/4.5 AFD £299
18-55 F3.5/5.6 VR M- £79
18-55 F3.5/5.6 ..... £69
18-105 F3.5/5.6 VR £139
18-135 F3.5/5.6 AFS £149
20 F2.8 AFD box £429
24 F2.8 AFD box £429
24 F2.8 AF £199
24-70 F2.8 AFS M- box £1099
24-70 F2.8 AFS box £1029
24-85 F3.5/4.5 VR £329
24-120 F4 AFS M- £749
24-120 F3.5/5.6 VR £269
24-120 F3.5/5.6 D £149
28 F2.8 AF N £119
28-80 F3.5/5.6 G £49
28-100 F3.5/5.6 AFD £69
28-200 F3.5/5.6 G £149
28-300 F3.5/5.6 VR M- box £529
35 F1.4 G M- box £1049
35 F1.8 AF G £139
35-70 F2.8 AFD £299
50 F1.4 AFD box £179
50 F1.8 AFD £99
55-200 F4/5.6 AFS VR £99
55-200 F4/5.6 AFS £69
60 F2.8 AFS micro £339
60 F2.8 AFD micro £279
70-200 F2.8 VRI £1099
70-300 F4.5/5.6 VR £329
75-300 F4/5.6 ..... £79
80-200 F2.8 AFD N £699
80-200 F2.8 AFS £699
80-200 F2.8 early £299
80-400 F4.5/5.6 VR £699
85 F3.5 DX VR M- £299
105 F2.8 AFD Micro £399
105 F2.8 AF £369
180 F2.8 AFD M- box... £429
200 F2 AFS VRI M- £2699
200-400 F4 VRI £3499
300 F4 AFS M- box £899
300 F4 AFS grey body . £849
400 F2.8 VR M- box ... £5899
500 F4 AFS VR £4999
TC20E £199
SIGMA NAF USED
17-70 F2.8/4 DC OS HSM £249
18-125 F3.8/5.6 DC OS £199
18-125 F3.8/5.6 DC £99
18-200 F3.5/6.3 DC OS £199
24-70 F2.8 EX DG £349
28-70 F2.8 EX DG box ... £239
28-200 F3.5/5.6 ..... £129
28-300 F3.5/6.3 ..... £99
30 F1.4 EX DC box £199
50-500 F4/6.3 EX DG £549
55-200 F4/5.6 DC HSM ... £69
55-200 F4/5.6 DC Mint £49
70-200 F2.8 EX DG II £429
70-300 F4/5.6 APO mac DG £99
105 F2.8 EX DG OS M- . £399
105 F2.8 EX £249
120-400 F4/5.6 APO £499
170-500 F5/6.3 DG £399
300 F2.8 EX serviced £1199
300 F4 AFS grey body.... £849
500 F4.5 EX DG HSM.. £2699
1.4x EX DG M- £179
1.4x EX conv £99
TAMRON NAF USED
18-250 F3.5/6.3 Dill box . £199
24-135 F3.5/5.6 box £119
28-300 F3.5/6.3 XR Di £269
55-200 F4/5.6 Dill £49
70-300 F4/5.6 ..... £69/89
90 F2.8 ..... £219 / 289
TOK 12-24 F4 ATX II M-£399
TOK 12-24 F4 ATX M- .. £349
TOK 16-50 F2.8 ATX Pro.... £439
TOK 35 F2.8 mac M- £199
TOK 50-135 ATX Pro £369
VOIGT 20 F3.5 SL11N M-£349
FLASH / ACCESSORIES USED
DW-30 (WLF for F5) £139
SB-24 ..... £49
SB-25 ..... £69
SB-26 ..... £69
SB-27 ..... £49
SB-28 ..... £69
SB-28DX £69
SB-29 ..... £99
SB-30 ..... £49
SB-80DX £69
SB-600 ..... £189
SB-700 box £199
SB-800 ..... £199
SB-8A £99
SD-8 box £69
MB-10 (F90X) £29
MB-15 (F100) £49
MB-40 fits F6 M- box £179
ML-3 remote M- box £169
WT-2 box £99
NIKON MF USED
F2 + DP-1 blk £199
F3 body £99/199
FA body £179/249
FE-2 body chr £199/249
FM2n body chr £199
FM2n body blk £169
FM2 body chr £149
35-70 F3.3/4.5 AIS £99
35-105 F3.5/4.5 AIS £149
36-72 Series E £79
43-86 F3.5 AI £69
50 F1.2 AIS £399
50 F1.8 AIS £89
50 F1.8 AIS pancake £139
55 F2.8 AIS micro £199
85 F2 AI £179
105 F2.5 AIS £149
135 F3.5 AIS £99
200 F4 AIS £129
300 F4.5 AI £199
TC14A...£149 TC14B .. £149
TC16A £99
TC200 ..... £59
MD-12 winder £49
SB-15 ..... £39
SB-16 ..... £69
SB-17 (fit F3) £49
DW-4 (fit F3) £149
NOBLEX USED
135UC £449
OLYMPUS DIGITAL USED
E1 + 14-42 ..... £149
E510 body £179
E500 body £129
E420 body £129
E410 +14-42 ..... £179
E300 body £129
14-42 F3.5/5.6 ..... £79
14-45 F3.5/5.6 ..... £169
35 F3.5 ..... £139
40-150 F3.5/4.5 ..... £79
40-150 F4/5.6 ..... £79
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Pen E-PL2 + 14-42 II ... £199
Pen E-PL1 + 14-42 ..... £149
Pen E-PM1 body £149
12-50 F3.5/6.3 EZ M- .. £199
14-150 F4/5.6 ..... £329
40-150 F4/5.6 ..... £119
70 F2.8 LTD M- £379
HLD-6 M- box £149
MCON-P01 ..... £49
OLYMPUS MF OM USED
OM-4 body blk £139
OM-1n body £149
OM-2 chr body £129
OM-10 chr body £49
OM-10 blk body £49
24 F2.8 ..... £169
28 F3.5 ..... £49
35-70 F3.5/4.5 ..... £99
35-70 F4 ..... £89
35-105 F3.5/4.5 ..... £129
50 F1.4 ..... £99
50 F3.5 macro £99
65-200 F4 box £149
75-150 F4 ..... £49
135 F3.5 ..... £39
180 F2.8 ..... £399
200 F4 ..... £89
Sigma 500 F7.2 ..... £199
F280 flash £69
T32 flash £39
Olympus Auto bellows + slide copier M- £169
Man ext tube 7/14/25 ea. £15
Auto ext tube 14 ..... £20
PANASONIC DIGITAL USED
GH2 body box £449
G3 Olympic kit M- box.. £369
G3 body box £169
G1 body £79
GF6 + 14-42 mint £349
GF3 body mint box £149
GF2 body box £79
7-14 F4 ..... £799
14 F2.5 ..... £149
14-42 F3.5/5.6 X M- £199
14-42 F3.5/5.6 ..... £69
14-45 F3.5/5.6 ..... £169
14-50 F3.8/5.6 OIS £299
14-140 F4/5.6 M- box ... £329
45 F2.8 macro M- £469
45-150 F4/5.6 ..... £179
45-200 F4/5.6 OIS £219
100-300 F4/5.6 ..... £379
MA2 M mount adapt £149
FL360 flash £149
PENTAX 645 DIGITAL AF USED
45 F2.8 AL £379
45-85 F4.5 FA M- box .. £749
80-160 F4.5 FA £599
PENTAX DIGITAL AF USED
K5D body £349
K30 body £329
K7D body £299
K20D body box £249
Kx body box £169
DBG4 grip £149
TR Power pack 3 ..... £129
PENTAX 35mm AF USED
MZ-6 body £39
MZ-10 body £29
12-24 F4 ..... £599
15 F4 M- £429
16-50 F2.8 M- box £599
17-70 F4 SDM M- box.. £349
18-55 F3.5/5.6 WR £69
18-55 F3.5/5.6 ..... £49
21 F3.2 AL Limited £369
28-70 F4 AL £69
35 F2.8 Limited M- £299
35-105 F4/5.6 ..... £79
40 F2.8 Limited M- £279
50-135 F2.8 SDM M- box £699
50-200 F4/5.6 WR M- £99
70 F2.8 Limited £379
70-200 F4/5.6 ..... £79
70-300 F4/5.6 ..... £79
80-200 F4.7/5.6 ..... £49
100-300 F4/5.6 ..... £99
DBG2 grip £79
AFG200 ..... £49
AF500FGZ flash £79
AF540FGZ £239
SIGMA PKAF USED
8 F4 EX M- box £279
17-70 F2.8/4 DC M- box £279
18-250 F3.5/6.3 OS £249
28-200 F3.5/5.6 ..... £79
50-200 F4/5.6 WR £99
70-300 F4/5.6 DG £79
105 F2.8 EX DG M- box £329
Samyang 8 F3.5 M- box £179
TAM 17-50 F2.8 XR Di . £249
TAM 18-200 XR DiII £139
TAM 70-300 F4/5.6 Di £79
PENTAX 35mm MF USED
LX + FA1W prism £249
LX + FA1W prism £349
K2 body chrome £79
K1000 body chr £79
M42 300 F4 M- £279
28 F3.5 ..... £49
35-70 F3.5/4.5 PK £49
40-80 F2.8/4 PK £69
50 F1.7 ..... £59
50 F2 ..... £49
55 F1.8 ..... £49
80-200 F4.5 ..... £49
135 F3.5 ..... £49
400-600 F8/12 ..... £399
1000 F8 ..... £999
Rear converter PT62 ..... £69
PENTAX 645AF USED
645N + 75 F2.8 ..... £499
120 insert £49
75 F2.8 FA £149
80-160 F4.5 FA £399
1.4x converter £179
PENTAX 645MF USED
55 F2.8 M- £249
135 F4 Leaf £199
150 F3.5 EX++ £149
200 F4 ..... £149
1.4x converter £199
120 Insert M- box £49
Ref conv (angle finder) . £169
PENTAX 67 USED
67 MU + metered prism + 105 F2.4 ..... £699
67 MU body £299
Chimney £99
55 F3.5 early £199
55 F4 ..... £249
90 F2.8 leaf £239
135 F4 late £299
135 F4 mac early £99
165 F4 leaf £299
200 F4 latest £169
300 F4 early scruffy £99
300 F4 late £249
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EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree…

Total Digital Photography — **Ink Test Winner**

"Jet Tec's colours were superb, with single greys and blacks very close to Epson …so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830 ,830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	***Chamelion Inks***
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	*C64, C66, C84, C86,*
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	*CX3600/3650, CX6400, CX6600*
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	***Parasol Inks***
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	*R200, R220, R300, R320, R340*
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	*RX500, RX600, RX620, RX640*
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	***Seahorse Inks***
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	*Photo R800, R1800*
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	***Frog Inks***
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*Photo R240, R245,*
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	*RX420, RX425, RX520, RX525*
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Duck Inks***
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	*Photo R2400*
T0591/2/3, each	£12.99 13ml	Check Website.	***Lilly Inks***
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*D68, D88,*
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	*DX3800/3850, DX4200/4250, DX4800/4850*
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Teddy Bear Inks***
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*S20, S21, SX100/105/110/115/200/205/210/215*
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	*SX400/405/415/515, D78/92/120, B40W, BX300*
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	*DX4000/4400/5000/6000/7000/7400/8400/9400*
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	*Photo 1400*
T0791/2/3, each	£12.99 10ml	Check Website.	***Owl Inks***
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	*Photo P50, PX650/660/700W/710W/720WD,*
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	*PX730WD/800FW/810FW/830FWD/830FWD*
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	*R265/285/360, RX560/585/685*
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	*Photo R1900*
T0870 Gloss	£7.99 11.4ml	Check Website.	***Flamingo Inks***
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	*Photo R2880*
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	***Husky Inks***
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	*S22, SX125/130, SX420W/425W/445W,*
T1281 Black	£7.99 5.9ml	£4.99 13ml	*BX305F*
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	***Fox Inks***
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	*SX420W/425W/445W/525WD/620FW,*
T1291 Black	£10.99 11.2ml	£5.49 16ml	*BX305F/320FW/525WD/535WD/625FWD/630FW,*
T1292/3/4, each	£10.99 7ml	£4.49 13ml	*BX635FWD/BX925FWD/BX935FWD, B42WD*
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		*Photo R3000* ***Turtle Inks***
T1591-9, each	£14.99 17ml each or £107.99 set of 8		*Photo R2000* ***Kingfisher Inks***
T5591-6, each	£13.99 13ml each or £74.99 set of 6		*Photo RX700* ***Penguin Inks***
T5801-9, each	£41.99 80ml each or £329.99 set of 8		*Photo Pro 3800, 3880*
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	*Workforce WF-2010W, 2510WF, 2520NF,*
No.16 Black	£7.99 5.4ml	£4.99 18ml	*2530WF, 2540WF*
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	***Fountain Pen Inks***
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	*Workforce WF-2010W, 2510WF, 2520NF,*
No.16XL Black	£14.99 12.9ml	£4.99 18ml	*2530WF, 2540WF*
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	***High Capacity Fountain Pen Inks***
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	*Expression Home XP30, XP102, XP202, XP205*
No.18 Black	£7.99 5.2ml	£4.99 18ml	*XP302, XP305, XP402, XP405*
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	***Daisy Inks***
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	*Expression Home XP30, XP102, XP202, XP205*
No.18XL Black	£14.99 11.5ml	£4.99 18ml	*XP302, XP305, XP402, XP405*
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	***High Capacity Daisy Inks***
No.24 Set of 6	£44.99 set of 6	NEW	*Expression Photo XP750, XP850*
No.24 B/LC/LM, each	£7.99 5.1ml	NEW	***Elephant Inks***
No.24 C/M/Y, each	£7.99 4.6ml	NEW	
No.24XL Set of 6	£69.99 set of 6	NEW	*Expression Photo XP750, XP850*
No.24XL B/LC/LM, each	£11.99 9.8ml	NEW	***High Capacity Elephant Inks***
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	
No.26 Set of 4 (no PB)	£30.99 set of 4	NEW	*Expression Premium XP600, XP605, XP700,*
No.26 Black	£8.99 6.2ml	NEW	*XP800*
No.26 Photo Black	£7.99 4.7ml	NEW	***Polar Bear Inks***
No.26 C/M/Y, each	£7.99 4.5ml	NEW	
No.26XL Set of 4 (no PB)	£54.99 set of 4	NEW	*Expression Premium XP600, XP605, XP700,*
No.26XL Black	£14.99 12.1ml	NEW	*XP800*
No.26XL Photo Black	£13.99 8.7ml	NEW	***High Capacity Polar Bear Inks***
No.26XL C/M/Y, each	£13.99 9.7ml	NEW	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.



Canon Compatibles

BCi3e Black 26ml	£2.99
BCi6 B/C/M/Y 15ml	£2.99
BCi6 PC/PM/R/G 15ml	£2.99
PGi5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Canon Originals

BCi3e Black 26ml	£11.99
BCi6 All colours, 13ml, each	£8.99
PGi5 Black 26ml	£12.99
CLi8 All colours, 13ml, each	£10.99
CLi42 All colours, 13ml, each	£10.99
CLi42 Set of 8	£79.99
PGi9 All colours, 14ml, each	£9.99
PGi9 Set of 10	£89.99
PGi29 All colours, 36ml, each	£22.99
PGi29 Set of 12	£269.99
PGi72 All colours, 14ml, each	£10.99
PGi72 Set of 10	£99.99
PGi520 Black 19ml	£10.99
CLi521 B/C/M/Y/GY 9ml	£9.99
PGi520/CLi521 Set of 5	£46.99
PGi525 Black 19ml	£10.99
CLi526 B/C/M/Y/GY 9ml	£9.99
PGi525/CLi526 Set of 5	£46.99
PGi550 Black 15ml	£10.99
CLi551 B/C/M/Y/GY 7ml	£8.99
PGi550/CLi551 Set of 5	£42.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99

Many more in stock!



HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

HP Originals

No.38 All Colours 27ml each	£26.99
No.56 Black 19ml	£19.99
No.57 Colour 17ml	£28.99
No.58 Photo 17ml	£23.99
No.110 Colour 5ml	£19.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£22.99
No.14 Black	£18.99
No.15 Colour	£20.99
No.17 Black	£20.99
No.23 Black	£19.99
No.24 Colour	£22.99
No.27 Colour	£22.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.43XL Colour	£29.99
No.44XL Black	£25.99
No.100 Black	£15.99
No.100 Cyan / Mag / Yellow	£9.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL C/M/Y	£3.99
LC1280XL Set of 4	£15.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS

ILFORD

As an ***Ilford Pro Centre***, we stock the complete range of Ilford Galerie papers, including 17, 24 and 44 inch rolls. Below is just a selection.

Photo Glossy Paper 200g, A4, 20	BOGOF	£7.99
Smooth Gloss 290g, 6x4, 100 sheets		£12.99
Smooth Gloss 290g, 7x5, 100 sheets		£17.99
Smooth Gloss 290g, A4, 25 sheets	+10 FREE	£10.99
Smooth Gloss 290g, A3, 25 sheets		£24.99
Smooth Gloss 290g, A3+, 25 sheets		£29.99
Smooth Pearl 290g, 6x4, 100 sheets		£12.99
Smooth Pearl 290g, 7x5, 100 sheets		£17.99
Smooth Pearl 290g, A4, 25 sheets	+10 FREE	£10.99
Smooth Pearl 290g, A3, 25 sheets		£24.99
Smooth Pearl 290g, A3+, 25 sheets		£29.99
Smooth H/weight Matt 200g, A4, 50 sheets		£14.99
Smooth Lustre Duo 280g, A4, 25 sheets		£12.99
Gold Fibre Silk 310g, A4, 50 sheets		£44.99
Gold Mono Silk 270g, A4, 25 sheets	NEW	£19.99
Fine Art Smooth 220g, A4, 25 sheets	NEW	£27.99
Fine Art Textured 220g, A4, 25 sheets	NEW	£27.99

ICC profiles available for all Ilford papers

Hahnemühle FINEART

Established in 1584, the Hahnemuhle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Bamboo 290g, A4, 25 sheets	£27.99
Sugar Cane 300g, A4, 25 sheets	£24.99
Photo Rag 308 308g, A4, 25 sheets	£29.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99

PermaJet

As a ***PermaJet Premier Stockist***, we supply the ENTIRE PermaJet range, including Baryta, Smooth and Textured Fine Art and Canvas. Below is just a selection.

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x4, 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g, A4, 50	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3+, 25	£29.99
Double Sided Oyster 285g, A4, 25	£26.99
Double Sided Matt 250g, A4, 100	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Fibre Base Gloss 295g, A4, 25	£24.99
NEW Fibre Base Distinction 360g, A4, 25	£25.99
Smooth Fine Art Portfolio 200g, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured FineArt Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 285g, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99

ICC profiles available for all PermaJet papers

Fotospeed DIGITAL

As an ***Official Fotospeed Stockist***, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.99
Pigment Friendly Gloss 270g, A4, 50	£17.99
Pigment Friendly Lustre 270g, A4, 50	£17.99
Pigment Friendly Satin 270g, A4, 50	£17.99
Pigment Friendly Matt Duo 200g, A4, 100	£24.99
NT Natural Textured 315g, A4, 20	£17.99
NST Natural Soft Textured 315g, A4, 20	£17.99
HWS High White Smooth 315g, A4, 20	£19.99
NEW Platinum Baryta 300g, A4, 20	£22.99

ICC profiles available for all Fotospeed papers

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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SanDisk

Sandisk Blue C4: 5MB/s

2GB	5MB/s	~~£8.27~~ £4.99
4GB	5MB/s	~~£12.41~~ £4.99
8GB	5MB/s	~~£24.10~~ £5.99
16GB	5MB/s	~~£39.39~~ £8.99

Sandisk Ultra C6: 30MB/s

4GB	30MB/s	~~£15.66~~ £5.99
8GB	30MB/s	~~£27.85~~ £6.99
16GB	30MB/s	~~£57.22~~ £10.99

Sandisk Extreme C10: 30&45MB/s

4GB	30MB/s	~~£21.33~~ £7.99
8GB	30MB/s	~~£37.42~~ £9.99
16GB	45MB/s	~~£46.02~~ £14.99
32GB	45MB/s	~~£67.65~~ £27.99
64GB	45MB/s	~~£92.34~~ £57.99

Sandisk Ultra 30MB/s

4GB	30MB/s	~~£21.76~~ £13.99
8GB	30MB/s	~~£36.12~~ £19.99
16GB	30MB/s	~~£70.06~~ £34.99

Sandisk Extreme 60MB/s

8GB	60MB/s	~~£67.02~~ £27.99
16GB	60MB/s	~~£116.19~~ £45.99
32GB	60MB/s	~~£206.89~~ £76.99
64GB	60MB/s	~~£365.45~~ £139.99

Sandisk Ultra C10: 30MB/s

8GB	30MB/s	~~£37.42~~ £7.99
16GB	30MB/s	~~£46.02~~ £12.99
32GB	30MB/s	~~£67.65~~ £24.99
64GB	30MB/s	~~£92.34~~ £48.99

Lexar

Compact Flash: 800X

8GB	120MB/s	~~£177.38~~ £34.99
16GB	120MB/s	~~£271.30~~ £67.99
32GB	120MB/s	~~£384.30~~ £109.99

Compact Flash: 1000X

16GB	150MB/s	~~£371.30~~ £99.99
32GB	150MB/s	~~£569.56~~ £189.99

SDHC Class 10: 400X

8GB	60MB/s	~~£130.73~~ £14.99
16GB	60MB/s	~~£198.47~~ £22.99
32GB	60MB/s	~~£248.54~~ £39.99

DELKIN DEVICES

Compact Flash: 500X

8GB	75MB/s	~~£39.99~~ £14.99
16GB	75MB/s	~~£59.99~~ £19.99
32GB	75MB/s	~~£79.99~~ £34.99

Compact Flash: 1000X

16GB	150MB/s	~~£99.99~~ £49.99
32GB	150MB/s	~~£189.99~~ £84.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH	for Canon	£9.99
NB-3L	for Canon	£9.99
NB-4L	for Canon	£9.99
NB-5L	for Canon	£9.99
NB-6L	for Canon	£9.99
NB-7L	for Canon	£12.99
NB-8L	for Canon	£9.99
NB-9L	for Canon	£9.99
NB-10L	for Canon	£12.99
BP-511	for Canon	£12.99
LP-E5	for Canon	£12.99
LP-E6	for Canon	~~£29.99~~ £19.99
LP-E8	for Canon	£15.99
LP-E10	for Canon	£12.99
NP40	for Fuji	£9.99
NP45	for Fuji	£9.99
NP50	for Fuji	£9.99
NP95	for Fuji	£9.99
NP140	for Fuji	£12.99
NP150	for Fuji	£19.99
NP400	for Minolta	£12.99
EN-EL1	for Nikon	£9.99
EN-EL3/3A	for Nikon	£9.99
EN-EL3E	for Nikon	£14.99
EN-EL5	for Nikon	£9.99
EN-EL9	for Nikon	£12.99
EN-EL10	for Nikon	£9.99
EN-EL11	for Nikon	£9.99
EN-EL12	for Nikon	£9.99
EN-EL14	for Nikon NEW	£19.99
EN-EL15	for Nikon NEW	£24.99
EN-EL19	for Nikon	£12.99
EN-EL20	for Nikon	£14.99
Li10B/12B	for Olympus	£9.99
Li40B/42B	for Olympus	£9.99
Li50B	for Olympus	£9.99
BLM-1	for Olympus	£12.99
BLS-1	for Olympus	£12.99
CGA-S005	for Panasonic	£9.99
CGR-S006	for Panasonic	£9.99
CGA-S007	for Panasonic	£9.99
DMW-BCG10	for Panasonic	£19.99
DMW-BCJ13	for Panasonic	£19.99
DMW-BCK7	for Panasonic	£19.99
DMW-BLB13	for Panasonic	£19.99
DMW-BLE9	for Panasonic	£14.99
DMW-BMB9	for Panasonic	£24.99
D-Li50	for Pentax	£12.99
D-Li90	for Pentax	£12.99
D-Li109	for Pentax	£12.99
SLM-1137D	for Samsung	£9.99
SLM-1674	for Samsung	£12.99
BG-1	for Sony	£19.99
NP-FM500H	for Sony	£19.99
NP-FH50	for Sony	£19.99
NP-FW50	for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For **Canon** 5DMkII:	£99.99
For **Canon** 5DMkIII:	£99.99
For **Canon** 7D:	£99.99
For **Canon** 30/40/50D:	£59.99
For **Canon** 60D:	£99.99
For **Canon** 450/500D:	£69.99
For **Canon** 550D:	£99.99
For **Canon** 600/650D:	£99.99
For **Canon** 1000D:	£69.99
For **Nikon** D80/D90:	£59.99
For **Nikon** D800/D800E:	£99.99
For **Nikon** D7000:	£99.99

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm	Adapter Ring	£4.99
52mm	Adapter Ring	£4.99
55mm	Adapter Ring	£4.99
58mm	Adapter Ring	£4.99
62mm	Adapter Ring	£4.99
67mm	Adapter Ring	£4.99
72mm	Adapter Ring	£4.99
77mm	Adapter Ring	£4.99
82mm	Adapter Ring	£4.99

P-Type Holders

Holder	Standard	£5.99
Holder	Wide Angle	£6.99
Hood	Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

~~£49.99~~ £43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

P-Type Filters (84mm wide)

Circular Polarizing		£29.99
ND2		£9.99
ND4		£9.99
ND8	*NEW*	£10.99
ND2	Soft Graduated	£11.99
ND2	Hard Graduated	£11.99
ND4	Soft Graduated	£11.99
ND4	Hard Graduated	£11.99
ND8	Soft Graduated *NEW*	£13.99
ND8	Hard Graduated *NEW*	£13.99
Light Blue	Graduated	£11.99
Dark Blue	Graduated	£11.99
Cool Blue	Graduated	£11.99
Light Sunset	Graduated	£11.99
Dark Sunset	Graduated	£11.99
Light Tobacco	Graduated	£11.99
Dark Tobacco	Graduated	£11.99
Light Mauve	Graduated	£11.99
Dark Mauve	Graduated	£11.99
Light Red	Graduated	£11.99
Dark Red	Graduated	£11.99
Light Green	Graduated	£11.99
Dark Green	Graduated	£11.99
Light Yellow	Graduated	£11.99
Dark Yellow	Graduated	£11.99
Light Fog		£9.99
Strong Fog		£9.99
Light Diffuser		£9.99
Strong Diffuser		£9.99
Starburst 4x,6x,8x,	each	£12.99
Close-Up +1,+2,+4,	each	£12.99
80A, 80B, 80C,	each	£9.99
81A, 81B, 81C,	each	£9.99
82A, 82B, 82C,	each	£9.99
85A, 85B, 85C,	each	£9.99
Red, Orange,	each	£9.99
Yellow, Green,	each	£9.99

Many more P-Type filters in stock!

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62	Canon 50/1.8	£9.99
ES-71II	Canon 50/1.4	£9.99
ET-60	Canon 75-300/4-5.6	£9.99
ET-65B	Canon 70-300/4-5.6	£9.99
ET-67	Canon 100/2.8 Macro	£9.99
ET-67B	Canon 60/2.8	£9.99
EW-60C	Canon 18-55 IS	£7.99
EW-73B	Canon 17-85 IS	£9.99
EW-78BII	Canon 28-135 IS	£9.99
EW-78D	Canon 18-200 IS	£9.99
EW-78E	Canon 15-85 IS	£12.99
EW-83E	Canon 17-40/4.0	£12.99
EW-83J	Canon 17-55/2.8	£12.99
HB-25	Nikon 24-85, 24-120	£12.99
HB-37	Nikon 55-200 VR	£7.99
HB-45	Nikon 18-55 VR	£7.99
SH-006	Sony 18-70/3.5-5.6	£9.99
SH-108	Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm	Shaped Petal Hood	£6.99
55mm	Shaped Petal Hood	£6.99
58mm	Shaped Petal Hood	£6.99
62mm	Shaped Petal Hood	£7.99
67mm	Shaped Petal Hood	£7.99
72mm	Shaped Petal Hood	£9.99
77mm	Shaped Petal Hood	£9.99
82mm	Shaped Petal Hood	£11.99
46mm	Rubber Hood	£3.99
52mm	Rubber Hood	£3.99
55mm	Rubber Hood	£3.99
58mm	Rubber Hood	£3.99
62mm	Rubber Hood	£4.99
67mm	Rubber Hood	£4.99
72mm	Rubber Hood	£5.99
77mm	Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm	UV / Haze	£6.99
52mm	UV / Haze	£6.99
55mm	UV / Haze	£7.99
58mm	UV / Haze	£8.99
62mm	UV / Haze	£9.99
67mm	UV / Haze	£10.99
72mm	UV / Haze	£11.99
77mm	UV / Haze	£14.99
82mm	UV / Haze	£17.99
86mm	UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm	Circular Polarizing	£18.99
52mm	Circular Polarizing	£19.99
55mm	Circular Polarizing	£21.99
58mm	Circular Polarizing	£24.99
62mm	Circular Polarizing	£29.99
67mm	Circular Polarizing	£34.99
72mm	Circular Polarizing	£39.99
77mm	Circular Polarizing	£44.99
82mm	Circular Polarizing	£49.99
86mm	Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm	Skylight	£7.99
55mm	Skylight	£8.99
58mm	Skylight	£9.99
62mm	Skylight	£10.99
67mm	Skylight	£11.99
72mm	Skylight	£13.99
77mm	Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm	ND4 / ND8	£11.99
55mm	ND4 / ND8	£12.99
58mm	ND4 / ND8	£14.99
62mm	ND4 / ND8	£17.99
67mm	ND4 / ND8	£22.99
72mm	ND4 / ND8	£29.99
77mm	ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm	Close-Up Set	£26.99
55mm	Close-Up Set	£29.99
58mm	Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm	Starburst x4/6/8, each	£11.99
58mm	Starburst x4/6/8, each	£15.99
67mm	Starburst x4/6/8, each	£21.99
72mm	Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm	2.0X or 0.5X converter	£35.99
55mm	2.0X or 0.5X converter	£37.99
58mm	2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk II** version features both imporved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

FaderND MkII (2-8 stop)

52mm	FaderND MkII	£56.99
55mm	FaderND MkII	£59.99
58mm	FaderND MkII	£62.99
62mm	FaderND MkII	£69.99
67mm	FaderND MkII	£79.99
72mm	FaderND MkII	£89.99
77mm	FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm	ND500MC	£39.99
58mm	ND500MC	£47.99
67mm	ND500MC	£55.99
72mm	ND500MC	£59.99
77mm	ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA	1000mAh Duracell	£6.99
AA	2450mAh Duracell	£6.99
AA	2500mAh GP	£9.99
AA	2850mAh Ansmann	£13.99
AA	2900mAh Delkin	~~£14.99~~ £9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA	850mAh equivalent (4)	£5.99
AA	2050mAh equivalent (4)	£7.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA	Ultimate Lithium (4)	£6.99
AA	Ultimate Lithium (4)	~~£7.99~~ £5.99

Universal Charger

The **NEW** Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A	Energizer Lithium (1)	£1.99
CR2	Energizer Lithium (1)	£1.99
2CR5	Energizer Lithium (1)	£3.99
CRV3	Energizer Lithium (1)	£5.99
LR44	Energizer Alkaline (2)	£1.99
CR2025, CR2032	etc	£1.99

Full range of coin cells in stock

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis	Normal Hotshoe	£7.99
Twin Axis	Sony Hotshoe	£7.99
Triple Axis	Normal Hotshoe	£9.99
Triple Axis	Sony Hotshoe	£9.99

CLEANING

Sensor Cleaning

LensPen SensorKlear Loupe	6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit	inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit	inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs	pack of 4	£15.99

Lens Cleaning

LensPen Original	Carbon-tipped pen with built-in cleaning brush	£7.99
LensPen DSLR Pro Kit	Cloth, Pen, FilterKlear, MicroPro	~~£24.99~~ £17.99
Spudz 6x6	Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99

Massive range of cleaning equipment on our website and in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

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E&OE. Prices may be subject to change, but hopefully not!

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ETRSi Complete + AEII Prism ..... E+ £249
ETRSi Complete + Plain Prism ..... E+ / E++ £269 - £279
ETRSi Complete ..... E+ / E++ £249 - £299
ETRSi Body + Speed Grip ..... E+ £149
ETRS Complete + Speed Grip ..... E+ £199
ETRC Complete + AE Meter Prism ..... E+ £229
30mm F3.5 PE Fisheye ..... E++ £699 - £749
40mm F4 E ..... E+ / E++ £119 - £149
45-90mm F4-5.6 PE ..... E++ £399 - £449
500mm F8 E ..... E+ £349
50mm F2.8 E ..... E+ £99
70-140mm F4.5 PE ..... E++ £599
75mm F2.8 EII ..... E+ £79
100-220mm F4.8 PE ..... E++ £499
150mm F3.5 E ..... As Seen / Unused £59 - £129
150mm F3.5 PE ..... E++ £129 - £149
200mm F4.5 E ..... E+ / Unused £119 - £249
200mm F4.5 PE ..... Unused £279
200mm F5.6 E ..... E++ £129
250mm F5.6 E ..... As Seen / E++ £79 - £159
2x Converter E ..... E++ £69
120 E Mag ..... E++ £20
120 EI Mag ..... E+ / Mint- £39 - £55
Polaroid Mag E ..... E+ / E++ £15 - £59
AEII Meter Prism ..... E+ £49
AEIII Meter Prism ..... E++ £149
Multi Scope E ..... As Seen £35
Prism Finder E ..... As Seen / Exc £29 - £39
Rotary Finder E ..... As Seen / E++ £49 - £89
Speed Grip E ..... E+ £29



Canon Auto Focus Lenses
10-20mm F4-5.6 DC HSM Sigma ..... E+ £229
10-20mm F4-5.6 EX DC HSM Sigma ..... E++ £269
12-24mm F4 AF PRO DX ATX MKII Tokina ..... Mint- £349
16-28mm F2.8 ATX FX Tokina ..... Mint- £589
16-50mm F2.8 ATX Pro DX Tokina ..... Mint- £379
17-40mm F4 L USM ..... E+ / E++ £469 - £499
17-85mm F4-5.6 IS USM ..... E+ / Unused £159 - £279
18-50mm F2.8 EX DC Sigma ..... E++ £149
18-55mm F3.5-5.6 EFS II ..... E++ £49
18-55mm F3.5-5.6 IS EFS II ..... Mint £69
18-55mm F3.5-5.6 IS STM ..... Mint- £149
24-70mm F2.8 L USM ..... As Seen / Mint- £749 - £1,099
24-70mm F3.3-5.6 Asph Tamron ..... Mint- £89
24-85mm F3.5-4.5 USM ..... E++ £149
24mm f1.4 L MKII ..... Mint- £1,099
24mm F2.8 EF ..... E++ £239
24mm F3.5 L TSE ..... E++ £749
28-105mm F2.8 SP LD Tamron ..... E++ £299
28-105mm F3.5-4.5 USM ..... As Seen / E++ £79 - £149
28-105mm F4-5.6 UC AF Sigma ..... E++ £69
28-135mm F3.5-5.6 IS USM ..... E+ / E++ £169 - £199
28-80mm F2.8 ATX Pro Tokina ..... Unused £299
28-80mm F3.5-5.6 EF ..... E++ £39
28mm F2.8 IS USM ..... Mint- £479
30mm F1.4 EX DC HSM Sigma ..... E++ £239
35-350mm F3.5-5.6 L USM ..... E+ £749
35mm F2 ZE Distagon ..... E+ £649
45mm F2.8 TS-E ..... E++ £849
50mm f1.2 L USM ..... E++ / Mint- £999
50mm F1.8 EF II ..... E++ / Mint- £59 - £69
50mm F2 R 3cam ..... E++ £279

All Used Equipment is Fully Checked & Tested & Includes 6 months Warranty

55-200mm F4.5-5.6 USM ..... Unused £99
55-200mm F4.5-5.6 USM II ..... E++ / Unused £89 - £99
60mm F2 Di II (if) Macro Tamron ..... Mint- £249
70-200mm F2.8 Di LD (if) Macro Tamron ..... Mint- £399
70-200mm F2.8 L IS USM II ..... Mint- £1,399
70-200mm f4 L USM ..... Mint- £399
70-210mm F2.8 Apo Sigma ..... E+ £179
70-210mm F3.5-4.5 Apo Sigma ..... Unused £89
70-210mm F3.5-4.5 USM ..... E+ £89
70-300mm F4-5.6 Apo Macro Sigma ..... E++ £109
70-300mm f4-5.6 IS USM ..... E++ £279
70-300mm F4.5-5.6 DO IS USM ..... E+ / E++ £489 - £549
70-300mm F4.5-5.6 L IS USM ..... Mint- £949
75-300mm F4-5.6 Apo Sigma ..... E+ £79
75-300mm F4-5.6 EF III ..... E++ £79
75-300mm F4-5.6 IS USM ..... E++ £239
75-300mm F4-5.6 USM ..... E++ £89
75-300mm F4.5-5.6 Apo Sigma ..... E+ £69
80-200mm F4.5-5.6 EF II ..... E++ £59
80-400mm F4.5-5.6 ATX D Tokina ..... Mint- £349
80mm F2.8 MC Shift Arsat ..... E++ £169
100-300mm F5.6 EF L ..... E++ £299
100-300mm F5.6-6.7 ..... E++ / Unused £59
100-400mm F4.5-5.6 L IS USM ..... E+ £849
105mm F2.8 EX DG Macro Sigma ..... E++ £259
135mm F2 L USM ..... E+ / Mint- £649 - £689
150-500mm F5-6.3 APO DG OS HSM Sigma ..... E++ £599
170-500mm F5-6.3 Apo Sigma ..... E++ £349
170-500mm F5-6.3 Apo DG Sigma ..... E++ £349
180mm F3.5 L Macro USM ..... E++ / Mint- £749
300mm F2.8 Apo Sigma ..... Unused £999
300mm F2.8 ATX SD Tokina ..... Unused £999
300mm F4 Apo Sigma ..... E++ / Mint- £149 - £199
300mm F4 L IS USM ..... E++ / Mint- £919 - £949
400mm F2.8 L IS USM ..... E+ / E++ £4,899 - £5,149
400mm f4 DO IS USM ..... E+ / E++ £3,849 - £3,999
400mm F5.6 Apo Tele Macro Sigma ..... Unused £299
500mm F4.5 L USM ..... E+ £2,499
500mm MC IF F6.3 Mirror Samyang ..... Mint- £99
600mm F4 L IS USM ..... E++ £5,499
1.4x EF Extender ..... E++ £149
2x EF Extender ..... E+ / E++ £149 - £159
2x EF II Extender ..... E++ £199

WANTED
Contax 645 , G Series , SLR for Commission,Part-Exchange , CASH

Contax 645 Series
35mm F3.5 Distagon ..... E+ / Mint- £849 - £949
45-90mm F4.5 Vario ..... E++ £1,599
45mm F2.8 Distagon ..... E++ / Mint- £599 - £699
80mm F2.0 Planar ..... E+ £599
120mm F4 Apo Macro ..... E++ £699 - £999
140mm F2.8 Sonnar ..... E+ / Unused £399 - £799
210mm F4 Sonnar ..... E+ / Mint- £389 - £549

Contax G Series
G2 Millennium Kit ..... E++ £1,599
G2 Body Only ..... E+ £349 - £399
G1 Body only ..... E+ / E++ £199
21mm F2.8 G + Finder ..... E++ £549
28mm F2.8 G ..... E++ £269
90mm F2.8 G ..... E++ £169
16mm Viewfinder ..... Mint- £199
GG1 Hood ..... E++ £15 - £20
GG1 Hood + GK54 Hood Cap ..... E++ £35
GG1 Hood - Black ..... E+ / E++ £20 - £25
GG1 Hood Black + GK54 Hood Cap ..... Mint- £45
GG2 Hood ..... E++ £20
GG2 Hood + GK54 Hood Cap ..... E++ £35
GG3 Hood ..... E++ £20
GG3 Hood - Black ..... E++ £25
GG3 Lens Hood ..... E++ £25
TLA140 Flash ..... E+ / Mint- £39 - £59
TLA200 Flash ..... Mint- £79

Digital Compact Cameras
CANON Ixus I Zoom ..... E+ £39
Powershot D10 ..... E++ £139
Powershot G12 ..... Mint- £279
Powershot G1x ..... E++ £349
Powershot G2 ..... E+ £59
Powershot G2 + WC-DC58 ..... E++ £129
Powershot SX210 IS ..... Mint- £79
FUJI Finepix F10 ..... E++ £49
Finepix F11 ..... E+ £79
Finepix S5000 ..... E+ £49
Finepix S5800 ..... E+ £49
Finepix S8000FD ..... E++ £59



Finepix XF-1 Silver ..... Mint- £199
NIKON Coolpix 950 ..... E++ £49
Coolpix 990 ..... E+ £79
Coolpix 990 + Converters + Accs ..... E+ £99
Coolpix 995 ..... Mint- £89
Coolpix L810 ..... E++ £99
ES-E28 Slide Copier ..... Mint- £29
MC-DC2 Remote (D80/90) ..... Mint- £15
OLYMPUS 850SW ..... E++ £69
C7070 Wide Zoom ..... E++ £79
MCON 35 Conversion Lens ..... E++ £59
SP810 UZ ..... E++ £89
XZ-1 Black ..... Mint- £199
PANASONIC DMC FZ48 Black ..... E++ £149
DMC LX1 ..... E++ £79 - £89
DMC LX2 ..... E++ £89 - £119
DMC FS20 ..... Mint- £59
DMC FZ100 ..... E+ £129
DMC FZ30 ..... E++ £109
DMC FZ8 ..... E++ £49
RICOH GXR Body Only ..... Mint- £129
24-72mm F2.5-4.4 VC Camera Unit ..... Mint- £149
24-72mm F2.5-4.4 VC Lens GXR + HA3 Hood ..... E++ £149
28-300mm F3.5-5.6 VC GXR Lens ..... E++ £129
GR Digital ..... As Seen £69
GR Digital Limited Edition ..... Mint- / Mint £149 - £179
GW1 Wide Converter ..... E+ / Mint- £49 - £59
VF-1 Finder ..... Mint- £79
SIGMA DP1 ..... E+ £139
DP2S ..... E++ £219



SONY DSC RX1 + Accessories ..... Mint- £1,989
DSC-R1 ..... E++ £189
DSC-R1 + HVL-F32X Flash + Tele Converter ..... E++ £239
DSC-T77 ..... Mint- £99

Digital Micro Systems
CANON EOS M + 22mm F2 ..... Mint- £389
EOS M + 18-55mm + 90EX Flash ..... Mint- £269
NIKON J1 Black + 10-30mm ..... E++ £179
OLYMPUS E-P1 + 14-42mm ..... E++ £149
E-P3 + 14-42mm Silver ..... Mint- £379
E-P3 Body Only - Black ..... E++ £289
E-P3 Body Only - Silver ..... E++ £349
E-PL1 Black Body Only ..... E+ / E++ £119 - £129
E-PM1 Black Body Only ..... Mint- £129
OM-D EM-5 Silver Body Only ..... Mint- £649 - £689
PANASONIC G1 Body Only ..... E++ £89 - £169
G2 Body Only ..... E++ £129 - £159
G3 Body Only ..... E++ £149
GF-1 Body Only ..... E++ £149
GF-2 Body + Case ..... E++ £149
GF-2 Body Only ..... E+ / Mint £109
GF-3 Black Body ..... Mint- £109

All Used Equipment is Fully Checked & Tested & Includes 6 months Warranty

GF-3 Red Body ..... Mint- £129
GF-3 RED Body Only ..... Mint- £89
GH-2 Body Only ..... E++ £379
GH1 Body Only ..... Mint- £279
GX1 Body Only ..... Mint- £189 - £219
SONY NEX3N Body + Flash ..... E++ £179
NEX5 + 16mm F2.8 ..... Mint- £249
NEX5 + Flash ..... E+ £159
NEX7 Body Only ..... E++ / Mint- £589 - £649
16mm F2.8 Nex Lens ..... E+ / Mint- £89 - £99
19mm F2.8 EX DN ..... E++ £79
30mm F2.8 EX DN ..... Mint- £99
BEA2-L Bracket ..... E++ £35
Rollei QBM - Sony NEX Lens Mount Adapter ..... E+ £39

Digital SLR
EOS 1D MKIIN Body Only ..... E++ £689 - £699
EOS 1D MkII Body Only ..... As Seen / E++ £419 - £749
EOS 1D Body Only ..... E++ £299
EOS 5D MkII Body Only ..... E+ / E++ £849 - £1,099
EOS 5D Body Only ..... E+ / E++ £399 - £429
EOS 7D Body Only ..... E++ / Mint- £789 - £799
EOS 50D + BG-E2N Grip ..... E+ £399
EOS 40D + BG-E2 Grip ..... E++ £249
EOS 40D + BG-E2N Grip ..... E++ £249
EOS 40D Body Only ..... E+ £199
EOS 30D + BG-E2 Grip ..... E+ £189 - £199
EOS 30D Body Only ..... E+ / E++ £159 - £189
EOS 20D Body Only ..... E+ £129
EOS 1100D Body Only ..... Mint £179
EOS 400D Body Only ..... E+ £119
EOS 350D Body Only ..... As Seen / E+ £99
EOS 300D Body Only ..... E+ / E++ £75 - £79
EOS300D (IR CONVERTED) Body ..... E+ £259
FUJI S3 Pro Body Only ..... E+ / E++ £129 - £149
S2 Pro Body Only ..... As Seen £69



LEICA S2 Black Body Only ..... Mint- £7,899
Digital Modular R ..... E++ £1,949
MINOLTA Dynax 7D + 18-70mm ..... E+ £149
Dynax 7D + VC-7D Grip ..... E+ £179
VC-7D Grip ..... E++ £59 - £89
NIKON D3 Body Only ..... E++ £1,389
D2X Body Only ..... E+ / E++ £389 - £399
D1X Body Only ..... E++ £249
D800 Body Only ..... Mint- £1,849
D700 Body Only ..... E++ £1,049
D300 Body Only ..... As Seen £249
D100 Body Only ..... Exc / E++ £79 - £99
D200 Body Only ..... E+ / E++ £199 - £239
D90 Body + MB-D80 Grip ..... Mint- £359
D90 Body Only ..... E+ / Mint- £279 - £319
D80 Body Only ..... E+ / Mint- £129 - £239
D70 Body Only ..... E++ £99
D70S Body Only ..... E++ £109
D50 Body Only ..... E+ / E++ £79 - £99
D40 Body Only ..... E+ / E++ £99 - £129

WANTED
Canon Digital SLRs for Commission ,Part-Exchange , CASH

OLYMPUS E3 Body Only ..... E++ / Mint- £439 - £469
E510 + 14-42mm ..... Mint- £179
E500 + 17.5-45mm ..... E+ £139
E450 + 14-42mm ..... Mint- £249
E400 + 14-42mm ..... Mint- £179
E300 Body Only ..... E++ £119
PENTAX K7 + 18-55mm ..... E+ £349
K7 Body Only ..... E++ £339
*isT D + D-BG1 Grip ..... E+ £149
SAMSUNG GX1S + 18-55mm ..... E+ / Mint- £129 - £179
GX1L + 18-55mm ..... Mint- £149
SIGMA SD14 + 18-50mm ..... E+ £249
SD14 Body Only ..... E+ £179
SD9 + 18-50mm + 55-200mm ..... E++ £249
SD9 + 24-70mm ..... As Seen £129
SD9 Body Only ..... E+ £139
SONY A100 + 18-70mm ..... E++ £169
A77 Body + VG-C77AM Grip ..... E++ £699
A77 Body Only ..... E++ £649

Flashguns
METZ 20BC6 Flash ..... E++ £19
32Z1 Flash ..... E+ £20
45CL1 Flash ..... Exc / E++ £20 - £39
45CL1 Nicad ..... E+ £29
45CL3 Flash ..... E+ £69
45CL3 Nicad ..... E+ £75
45CL4 Digital Ni-Mh ..... E++ £299



45CL4 Flash ..... E+ £59
45CL4 Nicad ..... E++ £69 - £79
45CT1 Flash ..... E+ £29 - £39
45CT1 Nicad ..... E+ / E++ £39
45CT3 Flash ..... E+ £59
45CT3 Nicad ..... E++ £59
45CT4 Flash ..... Exc / E++ £29 - £49
45CT4 Nicad ..... E++ £69
45CT5 Flash ..... E+ / E++ £39 - £59
76MZ5 Digital ..... E+ £299
VIVITAR 283 Flash ..... E+ / E++ £20 - £35
285 Flash ..... E++ £25 - £39
285HV Flash ..... E+ / E++ £59
SUNPAK Auto 3075G Flash ..... E++ £25
Auto 455 Hammerhead Flash ..... E+ £49
Auto DX12R RingLight ..... E++ £89
AZ3600 Flash ..... E++ £15 - £29
GX8R Ringlight ..... E++ £55

Studio Lighting
Bowens 200D Monolite Head ..... E+ £75
Espirit 500 Two Head Kit ..... E++ £449 - £489
Espirit GM500 Two Head Kit ..... E++ £489
Gemini GM400 Two Head Kit ..... E++ £389
GM400 Head + Portrait Diffuser ..... E++ £299
3K Quadmatic P/pack + 3k HS Head ..... As Seen £349
Monolite 400E head ..... E+ £75



Prolite 60 Head + Stand ..... E+ £179
Redwing 200 Two Head Kit ..... E++ £289
Multiblitz 2x Xenolux 1500 Flash Kit ..... E++ £849
Minilite 200 Three Head Kit ..... E++ £299
Minilite 200 Two Head Kit ..... E++ £249
Portaflash 336M Three Head Kit ..... E++ £249
336VM Flash Head ..... E++ £79
Three Flash Head Kit ..... E++ £249
Quartzcolor 3x Lanebeam Head ..... E++ £399
Arrilite 600W Head + Stand ..... E++ £179
Tru Blue T2 2000W Light + H/duty Stand ..... E++ £349
Lee Colortran Spotlite + Stand ..... As Seen £59
Grafit A4 Power Pack + 3x Heads ..... E++ £4,999
Bronczlor Mini Puls C 200 Head ..... E++ £499
Mini Puls C200 Head ..... E++ £499
Strand Quartet 22/40 Variable Profile Spot ..... E++ £259
Ranger 2x A Heads + Quadra Batt Pack ..... Mint- £1,399
Elinchrom Ranger Quadra Set ..... Mint- £999
Red Head + Barn Doors + Stand ..... E+ £149

Fuji Medium Format
G617 Panoramic ..... E++ £1,199
G690 + 4 Lenses ..... E+ £1,499
GX617 + 105mm ..... E++ £1,799
GX617 + 90mm ..... E++ £1,799 - £1,989
GX680 Mk1 Complete ..... E+ £499 - £599
GX680 MkII Complete ..... E++ £599
105mm F8 (GX617) ..... E++ £949
135mm F5.6 GX (680) ..... E+ £99 - £149
150mm F4.5 GX (680) ..... E+ £169
150mm F4.5 GXM (680) ..... E++ / Mint- £249 - £399
180mm F5.6 GX (680) ..... E++ / Mint £189 - £219



180mm F5.6 GXM (680) ..... E++ £199
190mm F8 Soft Focus (680) ..... E++ £499
210mm F5.6 GX (680) ..... E+ / E++ £139 - £169
120 Insert (680) ..... E++ £19 - £25
6x4.5 Screen (680) ..... E++ £25
6x4.5cm Format Mask (680) ..... Mint- £20
6x6cm Focus Screen (680) ..... E++ £20
6x7cm Focus Screen (680) ..... E++ £20
Bellows Hood (680) ..... Mint- £89
Focus Screen B (680) ..... Mint £25 - £29
Instant Film Holder Mk1 (680) ..... E+ / E++ £45 - £90
Instant Film Holder MkII (680) ..... E++ / Mint- £39 - £75
MkII Mag + 120 Insert (680) ..... Exc / E++ £49 - £89
MkII Mag + 220 Insert (680) ..... E+ / E++ £35 - £125
MkII Mag+ 220 Insert (680) ..... E+ / Mint- £39 - £79
Remote Release Mkl (680) ..... E++ £35

Gadget Bags - Backpacks
KATA Backpack HB207 Hiker ..... E++ £139
R104 Backpack ..... E++ £89
LOWEPRO CompuDay Photo 250 - Black ..... E++ £29
CompuRover AW ..... Mint- £55
Dryzone 200 - Yellow ..... E++ £149 - £169
Flipside Sport 15LAW ..... E++ £69
Gear 2020 Roller / Backpack ..... E++ £59
Mini Trekker AW - Green ..... E+ £19
Nature Trekker AW ..... E+ / E++ £79 - £139
Nature Trekker AWII ..... Exc / E+ £49 - £119
Orion Trekker ..... E+ £15
Photo Trekker ..... E+ / E++ £39 - £44
Photottrekker - Grey ..... E+ £39
Photottrekker AW ..... E+ / E++ £49 - £79
Photottrekker AWII ..... E++ £89 - £99
Photottrekker Classic - Green ..... E+ £59
Primus AW - Artic Blue ..... E++ / Mint- £39 - £49



Pro Roller X200 - Black ..... E++ £199
Pro Trekker 400AW - Green/Black ..... E++ £149
Pro Trekker AW ..... E+ / E++ £99 - £129
Protrekker 600AW - Green ..... Mint- £179
Rover AW - Black ..... E+ £49
Rover AWII ..... E++ / Mint- £39 - £49
Rover Light ..... E++ £49
Rover Plus AW - Black ..... E+ / E++ £49 - £59
Slingshot 102 AW ..... Mint- / Mint £35 - £39
Slingshot 200AW ..... E++ / Mint- £29
Slingshot 202 AW ..... E++ £69
Slingshot 300 ..... E++ £39 - £49
Slingshot AW300 ..... E++ £39
Super Trekker ..... E+ / E++ £129 - £249
Super Trekker AWII ..... E++ £149
Delsey 0DC53 Backpack ..... Mint £39
Pro Backpack 33 ..... Mint- £39
Pro Digital Backpack 31 ..... E++ £49
Billingham Rucksack - Black ..... E++ £79
Mantona Rucksack - Black ..... E++ £20
CCS Scope Case ..... E++ £49
Tamrac Adventure 6 Rucksack - Grey ..... E++ £35
Aero Speed Pack 75 Backpack ..... E++ £35
Expedition 5 ..... E++ £49 - £79
Expedition 7x - Black ..... Mint- £129
Explorer 2 - Black ..... Mint- £20
Extreme Backpack ..... E+ £34
Trolley Bag ..... E+ £59
Velocity 9 ..... E++ £29

Gadget Bags - Shoulder Bags
Billingham 107 Fibre Nytex - Black ..... E++ £169
445 Khaki Canvas ..... E++ £159 - £199
445 Tan ..... E++ £169
550 Khaki Canvas ..... E+ £99
The Basics Holdall - Medium ..... E+ £49
Crumpler Gadget Bag ..... E++ £29
Laptop Holder ..... E+ £15
Lolly Pop + Tube O Lager L & S ..... E++ £49
Loyal Chap ..... Mint- £39
Messenger Boy 2500 ..... E+ £15
Very Busy Man ..... E++ £49
Kata CC191 Holdall ..... E++ £49
Digital Case DC443 ..... E+ £25
E690 digital Body + Lens sleeve ..... E++ £25
FlyBy 74 Pro Light Case + Trolley ..... E++ £99
H12 Holster ..... E++ £49
KT212 Bag ..... E++ £19
Lite 441 Digital Case ..... E++ £20
Multi Case MC61 ..... E++ £119
S312 Sling Bag ..... Unused £23
Shoulder Bag EX07 Small ..... E++ £25
Lowepro Classified 140 AW - Black ..... E++ £39
Commercial AW ..... E++ £59
Compact AW ..... E++ £49
Dryzone 100 - Black ..... E+ £69
Elite AW - Black ..... E+ / E++ £35 - £39
Lens Trekker 600AW ..... E++ £89
Lumina Beltpack ..... E++ £15
Nova 160 AW - Black ..... E++ £25
Nova 2 - Forest Green ..... E++ £12
Nova 4 - Black ..... E+ £15
Nova 5AW - Black ..... E+ £20
Orion AW - Black ..... E+ £15
Orion AW II - Black ..... E++ £19
Orion II Belt Pack ..... E++ £20
Pro Mag 2AW - Green ..... E+ £25
Specialist 85AW ..... E+ £49
Tropolis ..... E++ £25
Tamrac Daypack ..... E+ £15
Digital 5694 Bag ..... E++ £10
Large Black Holdall ..... E++ £79
Large Gadget Bag ..... E+ £35
Pro System 24 ..... E++ £49
Shoulder Bag ..... E++ £15
Superlight 5 Holdall ..... E++ £25
System 6 - Black ..... Mint £39

Hasselblad H
H3DII Complete (50MP) ..... E++ £9,949
H2 Complete ..... E+ / Mint- £1,699 - £1,989



H1 Body + AE Prism + Magazine ..... E++ £1,299
H1 Body Only ..... E+ £689
50-110mm F3.5-4.5 HC ..... E+ / E++ £1,850 - £1,950
120mm F4 HC Macro ..... Mint- £1,799
HVM Magnifying Hood ..... Mint- £249
Hmi100 Polaroid Mag ..... E++ £79 - £149
77mm MC Circular Polariser ..... Mint- £89
Z finder Zaguto ..... E++ £149

Hasselblad V
Arc Outfit ..... E++ £2,250
Flex Outfit ..... E++ £1,299
SWC Body + Finder ..... E+ £1,199
SWCM Complete ..... E+ £1,399
202FA Chrome Body ..... E++ £789
503CW Chrome Body Only ..... E+ £549
503CW Complete ..... E++ £1,999
503CX Complete ..... E++ £949
503CXi Blue/Gold Edition ..... Mint- £3,999
500CM Gold Edition ..... Unused £3,999
553ELX Chrome Body Only ..... E++ / Mint- £399 - £649
500ELX Black Body Only ..... E+ / E++ £349 - £449
500ELM Chrome Body + WLF ..... E++ £179
500ELM Chrome Body Only ..... E+ £149
500ELM Complete ..... E+ / E++ £499 - £549
500EL Body + NC2 Finder ..... E++ £149
30mm F3.5 CFi Fisheye ..... E++ £2,799
40mm F4 C Black ..... E+ £499
45mm F4.5 Apo Grandagon ..... E++ £889
50mm F4 C Black ..... E+ £199 - £249
50mm F4 C Chrome ..... E+ £259
50mm F4 FE ..... E+ £299 - £349
50mm F4 CFi FLE ..... E++ / Mint- £989 - £999



50mm F4 Classic ZV ..... Unused £2,999
50mm F2.8 F ..... E++ £399
50mm F2.8 FE ..... E+ / E++ £649
60-120mm F4.8 FE ..... E+ £649 - £699
80mm F2.8 CF ..... E++ £349
80mm F2.8 CFE ..... E++ £489
120mm F4 CF Macro ..... Exc / E++ £449 - £749
135mm F5.6 C Macro ..... E+ / E++ £189 - £349
135mm F5.6 S Planar ..... E+ / E++ £199 - £249
140-280mm F5.6 C Black ..... E+ £699
140-280mm F5.6 F Variogon ..... E+ £599
150mm F4 C Black ..... E+ / E++ £199 - £299
150mm F4 CF ..... Exc / E+ £199 - £349
150mm F4 CFi ..... E++ / Mint- £749
150mm F2.8 F ..... E+ £349
150mm F2.8 FE ..... E++ £549
250mm F5.6 C Black ..... E+ / E++ £199 - £249
250mm F5.6 C Chrome ..... E+ £189
250mm F5.6 CF ..... E+ £349
250mm F5.6 CF Super Achromat ..... E++ £1,999
250mm F4 FE ..... E++ £549
350mm F5.6 CF ..... E++ £749 - £849
2x Converter Komura ..... E++ £45
2x Converter Vivitar ..... E+ / E++ £45
2x MC6 Converter Teleplus ..... E++ / Unused £49 - £79
Extension Tube 32E ..... E++ £79
Extension Tube 55 ..... E+ / E++ £30 - £35
Extension Tube 56 ..... E++ £39
A12 Black Mag ..... E+ £79 - £99
A12 Chrome Mag ..... As Seen £99
A12 TCC Black Mag ..... E+ £149
A24 Black Mag ..... E+ / E++ £49 - £129
A24 Chrome Mag ..... Exc / E++ £39 - £125
A24 TCC Black Mag ..... E+ £139
E24 Black Mag ..... E+ / Mint- £169 - £199
Proflash 4504 ..... E+ £199
SCA390 Flash Adapter ..... As Seen / E++ £20 - £79
SCA3902 Flash Adapter ..... Mint- £45
Focus Screen Adapter SWC/M ..... E+ / E++ £99 - £109
HC Prism ..... E++ £99
HC3 Finder ..... E++ £79
PM Prism ..... E+ £129
PM5 Prism ..... E++ £249
PM90 Prism ..... Exc / E+ £129 - £159
PME Meter Prism ..... E+ £129
PME90 Meter Prism ..... E+ £389
Sports Viewfinder ..... E++ £15
Standard Screen ..... E+ / E++ £15
Bay 60 KB1.5 Heliopan ..... Mint- £25
Bay 60 Polariser ..... Exc £35
Bay 60 Red B+W ..... E++ £20
Bay 60 Sky/UV ..... E+ £20
Bay 60 Softar 2 ..... E++ £35
Bay 60 Softar 3 ..... E+ £25
Bay 60 Warm Heliopan ..... E++ £20
Bay 70 Hood 110-250mm ..... E++ £45
Bay 70 Softar 1 ..... E+ £20
Bay 70 Softar 2 ..... E+ £20
Bay 70 Softar 3 ..... E+ £20 - £35
Bay 70 UV ..... E+ £25
Series 63 Polariser ..... E++ £35

Hasselblad Xpan
Xpan II + 45mm F4 ..... E+ / E++ £1,599 - £1,699



Xpan + 45mm F4 ..... E+ / E++ £889 - £899
30mm F5.6 Asph + Finder ..... E++ £1,899
90mm F4 ..... E+ / Mint- £239 - £399
90mm F4 Xpan Fujinon ..... E+ £249
45/90m Centre Filter ..... E+ £99 - £109

Leica M
M8 Black Body Only ..... E+ / E++ £1,389 - £1,499
M8 Chrome Body Only ..... E++ £1,349 - £1,489
MP 0.72x Black Body Only (a La Carte) ..... Mint- £2,399
MP 072x Chrome Body + Leicavit ..... E++ £2,499
M7 0.58x Black Body Only ..... E+ £1,499
M7 0.72x Chrome Body Only ..... E++ / Mint- £1,499
M6 Platinum + 50mm F1.4 ..... Mint £6,499
M6 Titanium + 35mm F1.4 Asph ..... E+ / E++ £3,499 - £4,499
M6 Cutaway Body Only ..... Mint- £999
M4-P Black Body Only ..... E+ £679 - £699
M4 Chrome Body Only ..... E+ £599
M2 Chrome Body Only ..... E+ £449 - £549
CL Black Body Only ..... E+ £299
Hexar RF Body Only ..... E+ £429
MD2 Black Body Only ..... E+ £349
MDA Chrome Body Only ..... E+ £359
16/18/21mm F4 Tri Elmar + Finder ..... Mint- £3,399
21mm F2.8 Asph M Black ..... E++ / Mint- £1,699 - £1,799
21mm F2.8 Asph M Black 6bit ..... E++ / Mint- £1,599 - £1,849
21mm F2.8 M Black ..... E+ £1,199
21mm F3.4 R + 122228 M Mount ..... Mint- £799
21mm F4 Chrome + Finder ..... E+ £1,199
24mm F1.4 Asph M - Black ..... E++ £3,199
24mm F2.8 Asph M Black ..... E++ / Mint- £1,599 - £1,699
28mm F2.8 Asph M Black 6bit ..... Mint £1,299
28mm F2.8 M Black ..... E+ £749
35mm F1.4 Asph M Black ..... E++ £2,399 - £2,499
35mm F2 Asph M Black 6bit ..... E++ £1,599
35mm F2.5 M Black 6bit ..... E++ £899
35mm F3.5 Chrome (M3) ..... E++ £399



50mm F1.0 M Black 6bit ..... Mint- £4,499
50mm F1.4 M Black ..... Mint- £1,499
50mm F2.5 M Black 6bit ..... Mint £799
50mm F2.8 M Chrome ..... E++ £599 - £699
75mm F2.5 Black 6 BIT ..... E++ / Mint- £899 - £929
90mm F2.5 M Black 6bit ..... E++ £989
90mm F2.8 Black ..... E+ £399
90mm F2.8 Chrome ..... Exc / E++ £199 - £450
90mm F2.8 M Black ..... E+ £459
90mm F4 Collapsible ..... As Seen £149
90mm F4 Collapsible ..... E+ £199
90mm F4 Elmar ..... As Seen / E+ £95 - £199
90mm F4 Elmar E39 ..... E+ / E++ £175 - £299
90mm M M Rokkor Minolta ..... E+ / E++ £249
135mm F2.8 Black ..... As Seen £199
135mm F2.8 M Black ..... As Seen / Mint- £250 - £349
135mm F4 Black ..... E+ £399 - £439
135mm F4.5 Hektor ..... As Seen £99
E46 UV/IR - Black ..... E++ / Mint- £39 - £45
E46 UVA - Black ..... E++ £35
E49 UV/IR - Black ..... Mint- / Mint £49
E55 UV/IR - Black ..... E++ / Mint- £39 - £49
E60 UV/IR - Black ..... Mint- / Mint £45 - £59
E67 UV/IR - Black ..... E++ / Mint- £49 - £59
Series 8 Orange ..... E++ £29
Series 8 UV/IR - Black ..... E++ / Mint- £59 - £79
Series 8 Yellow/Green ..... E++ £29
UV/IR Filter for 18mm ..... E++ / Mint- £79 - £89
M Mate 3 Baseplate - Leicatime ..... Unused £199
M8/M9 Battery Charger 14463 ..... E++ £59

Leica R Lenses
24mm F2.8 R 3cam ..... Exc / E++ £399 - £699

Mail Order Hotline 01463 783850
The Kirk, Wester Balblair, Beauly, Inverness. IV4 7BQ.
E: info@ffordes.com
F: 01463 782072

www.ffordes.com

See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

ffordes photographic

24mm F2.8 ROM ..... E++ £999
28-70mm F3.5-4.5 ROM ..... E+ £289
28mm F2.8 PCS Shift ..... E++ £949
28mm F2.8 PCS Shift + Filters ..... E++ £1,299
60mm F2.8 R 3cam Macro ..... E+ £399
60mm F2.8 R Macro + Tube ..... Exc / E+ £299 - £399
70-350mm F4.5 Tamron ..... E+ £169
80-200mm F4.5 R 3cam ..... E+ £149 - £199
90mm F2.8 R 1cam ..... E+ £225
90mm F2.8 R 3cam ..... E+ £299
135mm F2.8 R 3cam ..... Exc / E++ £149 - £349
180mm F2.8 R 3cam ..... Exc / E++ £299 - £499
180mm F2.8 ROM ..... E++ £999
180mm F3.4 Apo R 3cam ..... E++ £799
180mm F4 R 3cam ..... Exc / E+ £169 - £299
560mm F6.8 Telyt R ..... E+ £599
2x Extender R ..... As Seen / Unused £29 - £179

Mamiya 645AFD

645AFDIII Complete ..... E++ £989



645AFDII Complete + ZD Digital Back ..... E++ £2,989
645AF Body Only ..... E++ / Mint- £299 - £349
55-110mm F4.5 AF ..... E++ £349
80mm F2.8 L/Shutter AF D ..... E++ £549
120mm F4 Macro MF ..... E++ £599
120mm F5.6 HM Asph PC-TS Apo Digitar ..... Mint- £2,199
210mm F4 AF ULD ..... E++ £699
Auto Extension Tube NA401 ..... Mint- £99
P20 Digital Back ..... E++ £1,899
Polaroid Mag 645AF/D ..... E++ £39

Mamiya 7/7II

43mm F4.5 L + Finder ..... E++ / Mint- £899 - £1,049
50mm F4.5 L + Finder ..... E++ £789 - £849
65mm F4 L ..... E++ £899
150mm F4.5 L ..... E+ / E++ £349 - £399
210mm F8 L + Finder ..... E++ / Mint- £689 - £699
Finder 150/210 FV704 ..... E++ / Mint- £179 - £199
Panoramic Adapter AD701 ..... E+ / Mint- £65 - £75
PE702 External Battery Case ..... E++ £49
ZE702 Polarising Filter ..... As Seen / Mint- £69 - £149
+3 Dioptre Correction lens (6/6MF/7/7II) ..... E++ £25

Mamiya RB67

Pro SD Complete ..... E++ £449
Pro S Gold Edition ..... Mint- £999
Pro S Complete ..... As Seen / E++ £199 - £299
Pro S Complete + Prism ..... E+ £349
Pro Complete ..... Exc / E+ £249 - £349
50mm F4.5 C ..... E+ / E++ £149 - £199
65mm F4.5 ..... As Seen £79
65mm F4.5 C ..... E+ £129
140mm F4.5 C Macro ..... E++ £169
140mm F4.5 Macro KL ML-A ..... E+ £199
150mm F4 C Soft Focus ..... E+ £129
180mm F4.5 ..... As Seen / E+ £69 - £149
180mm F4.5 C ..... As Seen / E++ £59 - £149
180mm F4.5 KL-A ..... E+ £169
250mm F4.5 Apo KL ..... E++ £369
250mm F4.5 C ..... Exc £89
360mm F6.3 ..... E+ £199
2x Converter Komura ..... E++ £45
2x Converter Vivitar ..... E++ £45
Auto Extension Tube 2 ..... E++ £39
Auto Extension Tube No1 ..... E+ / E++ £39 - £55
Sun Shield ..... E+ £25
120 Pro Mag ..... E++ £39
Angle Finder ..... E++ £79
CDS Meter Prism ..... E+ £79
Prism Finder ..... Exc £45
Prism Finder Model 2 ..... As Seen £49
Pro 220 Mag ..... As Seen £25
ProS 220 Mag ..... E++ £145
ProSD 120 Mag (6x4.5) ..... E++ £65

Mamiya RZ67

Pro II Complete ..... E+ £499



Pro Complete ..... E+ / E++ £449 - £599
Pro Body + WLF ..... E+ £159
50mm F4.5 ..... Exc / E++ £169 - £350
50mm F4.5 ULD ..... E++ £399
50mm F4.5 W ..... E+ / Mint £199 - £399
65mm F4.5 ..... E+ £249
75mm F4.5 Shift W ..... E+ / E++ £399 - £549
90mm F3.5 ..... E+ £125
100-200mm F5.2 W ..... E+ £399
140mm F4.5 Macro ML-A ..... E++ £299
140mm F4.5 Macro W ..... E+ / E++ £189 - £259
180mm F4 Soft VSF D/L ..... E++ £399
180mm F4.5 ..... Mint- £159
180mm F4.5 Sekor ..... E+ £149
180mm F4.5 W ..... E+ / E++ £99 - £129
180mm F4.5 WN ..... Exc / E++ £119 - £149
250mm F4.5 ..... Exc / E+ £129 - £179
250mm F4.5 W ..... E++ £169 - £199
350mm F5.6 Apo ..... E++ £499 - £549
360mm F6 ..... E+ / E++ £189 - £199
1.4x Converter ..... E++ £179 - £199
120 Pro II Mag (6x4.5) ..... Mint- £69
120 Pro Mag (6x4.5) ..... E+ £145
220 Pro Mag ..... E++ £49
AE Prism Finder ..... E+ £149
PD Prism Finder ..... E+ £129
Winder II ..... E++ £49 - £59
Winder ..... E+ £39

Minolta Auto Focus Lenses

8-16mm F4.5-5.6 DC HSM Sigma ..... Mint- £399
11-16mm F2.8 ATX Pro DX Tokina ..... E++ £379
11-18mm f4.5-5.6 DT Sony ..... Mint- £319
14mm F2.8 EX Asph Sigma ..... E++ £289
17-35mm F2.8-4 D AF ..... E++ £179 - £249
18-70mm F3.5-5.6 DT Sony ..... Mint- £69
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24-105mm F3.5-4.5 DT Sony ..... E++ £249
24-70mm F2.8 ZA SSM Sony ..... E++ £1,089
24-85mm F3.5-4.5 AF ..... E+ / E++ £89 - £119
24mm F2.8 AF ..... E++ £199
28-200mm F4-5.6 Sigma ..... E+ £45
28-70mm F2.6-2.8 ATX Pro Tokina ..... E+ £199
28-75mm F2.8 D ..... E++ £299
28-80mm F3.5-5.6 AF ..... Exc / E++ £25 - £39
28-80mm F3.5-5.6 AF Tamron ..... Mint- £35
28-80mm F3.5-5.6 D ..... E++ £35 - £39
28-80mm F4-5.6 AF ..... E++ £29
28-80mm F4-5.6 Xi ..... E+ £29
28-85mm F3.5-4.5 AF ..... E+ £79
28mm F2.8 AF ..... E++ £99
35-105mm F3.5-4.5 AF ..... E++ £79
35-70mm F3.5-4.5 AF ..... E+ £25
35mm F1.4 AF G ..... E++ £699
55-200mm F4-5.6 DT Sony ..... E++ £109
70-210mm F4-5.6 ..... E++ £39
70-300mm F4.5-5.6 G SSM Sony ..... E++ £499
75-300mm F4.5-5.6 AF Sony ..... E++ £89
75-300mm F4.5-5.6 D ..... E+ £69
80-210mm F4.5-5.6 AF ..... E+ £39
85mm F1.4 AF ..... E++ £599
85mm F1.4 ZA Sony ..... E++ £899
85mm F2.8 SAM Sony ..... Mint- £139
90mm F2.5 SP AF ..... E++ £199
100-300mm F4.5-5.6 AF ..... E++ £125
100mm F2.8 ATX Macro Tokina ..... E++ £249
400mm F5.6 Sigma ..... E+ / E++ £149 - £159
Composer Lens Baby ..... E++ £79
Macro Kit,1.6x Tele, Lens Baby ..... E++ £45

Nikon Auto focus Lenses

8-16mm F4.5-5.6 DC HSM Sigma ..... E++ £399
10-17mm F3.5-4.5 DX Fish Eye Tokina ..... E++ £379
10-20mm F4-5.6 DC HSM Sigma ..... E++ £269
12-24mm F4 G AFS DX ED ..... E+ / E++ £399 - £449
14-24mm F2.8 G AFS ED ..... Mint- £1,149
17-50mm F2.8 XR Di II VC LD Asph Tamron ..... Mint- £259
18-125mm F3.8-5.6 DC OS HSM Sigma ..... Mint- £179
18-70mm F3.5-4.5 G AFS ED DX ..... E+ / E++ £129
20-35mm F2.8 AFD ..... E+ £529
24-120mm F3.5-5.6 ED AFD ..... E+ / E++ £125 - £149
24-120mm F3.5-5.6 G AFS ED VR ..... E++ £199 - £209
24-200mm F3.5-5.6 ATX Tokina ..... Unused £149
24-50mm F3.3-4.5 AFD ..... E++ £119
24-50mm F3.3-4.5 AFN ..... E+ £79 - £99
24-70mm F3.5-5.6 D Asph Sigma ..... E++ £59
24-85mm F2.8-4 AFD ..... E++ £249 - £299
24mm F1.4 G AFS ED ..... Mint- £1,295 - £1,349
24mm F3.5 ED PC-E ..... Mint- £1,199
28-105mm F3.5-4.5 AFD ..... E++ £149
28-200mm F3.5-5.6 AFG ..... E++ £149
28-300mm F3.5-5.6 G ED AFS VR ..... Mint- £599
28-300mm F3.5-6.3 XR Di Tamron ..... E++ £99
28-70mm F2.8-4 DG D Sigma ..... E++ £59
28-70mm F3.5-4.5 AF ..... E++ £99
28-70mm F3.5-4.5 AFD ..... E+ £99
28-80mm F3.5-5.6 AFD ..... E++ £69
28mm F1.8 G AFS ..... Mint- £419 - £429
28mm F2.8 AFD ..... E++ £169
28mm F2.8 AFD VRII ..... E++ / Mint- £1,399
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50mm F1.4 AFD ..... E++ / Mint- £189
50mm F2.8 EX DG MACRO Sigma ..... E++ £169
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70-200mm F2.8 G AFS ED VRII ..... E++ / Mint- £1,399
70-210mm F3.5-4.5 D Apo Sigma ..... E+ £79
70-300mm F4-5.6 AF LD Tamron ..... E++ £69 - £79
70-300mm F4-5.6 AFG ..... E+ / E++ £59 - £69
70-300mm F4-5.6 Apo DG Sigma ..... E++ £69 - £99
70-300mm F4-5.6 Apo Macro Sigma ..... E++ £69 - £99
70-300mm F4-5.6 Apo Macro Super Sigma ..... E++ £89 - £109
70-300mm F4-5.6 DG Macro Sigma ..... E+ £69
70-300mm F4-5.6 Di VC USD Tamron ..... Mint- £229
70-300mm F4-5.6 ED AFD ..... E+ / E++ £119 - £149
70-300mm F4-5.6 G AFS VR ..... Mint- £319
70-300mm F4.5-5.6 G AFS VR ..... E++ £329
75-240mm F4.5-5.6 AFD ..... E+ / E++ £69 - £79
80-200mm F2.8 ATX Pro ..... E++ £299
80-200mm F2.8 ED AFS ..... E+ £649
80-200mm F4.5-5.6 AFD ..... E+ £69
80-400mm F4.5-5.6 AFD VR ..... E++ £649
85mm F1.4 Planar ZF ..... Mint- £749
120-300mm F2.8 EX HSM APO DG Sigma ..... E++ £949
135-400mm F4.5-5.6 Apo D SigmaE+ / E++ £249 - £349
135-400mm F4.5-5.6 Apo DG Sigma ..... E++ £329
170-500mm F5-6.3 Apo Sigma ..... E++ £329 - £349
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2x Converter Vivitar ..... E++ £79
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Pentax Auto Focus Lenses

10-17mm F3.5-4.5 DA Fisheye ..... Mint- £369
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10mm F2.8 EX DC Fisheye Sigma ..... Mint- £369
16-45mm F4 DA ED AL ..... Mint- £179
17-70mm F4 DA AL (IF) SDM ..... Mint- £299
18-35mm F4-5.6 FA J ..... Mint- £149
18-55mm F3.5-5.6 DA AL ..... Mint- £39
19-35mm F3.5-4.5 AF Tokina ..... E++ £79
24mm F1.8 EX DG Sigma ..... Mint- £249
24mm F2 SMC FA IF AL ..... E++ £499
28-105mm F3.8-5.6 UCIII Sigma ..... E++ £69
28-200mm F3.8-5.6 XR Tamron ..... E++ £119
28-70mm F4 FA AL ..... E+ / E++ £49 - £69
28-80mm F3.5-5.6 FA ..... E+ / E++ £39 - £49
35-80mm F4-5.6 SMC F ..... E+ / E++ £19 - £25
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Pentax Manual lenses

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35-70mm F2.8-3.5 SMC A ..... As Seen £39
35-80mm F4-5.6 SMC A ..... E++ £25
40-80mm F2.8-4 SMC M ..... Exc / E++ £35 - £59
40mm F2.8 SMC M ..... E+ £89
50mm F1.4 SMC A ..... E++ £179
50mm F1.7 SMC A ..... E+ / Mint- £39 - £79
50mm F1.7 SMC M ..... E+ £35 - £39
50mm F2.8 SMC A Macro ..... E+ £149
50mm F4 SMC M Macro ..... E+ / E++ £99 - £125
70-200mm F4 SMC A ..... E+ £49
70-200mm F4 Takumar A ..... E+ £39
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70-210mm F4 SMC A ..... E+ £89
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CANON EOS 1D/BXD/ASNEW .....£325-£545
CANON 5D MK11 BODIES.....£925-£1125
CANON EOS 5D/BXD/ASNEW .....£395-£675
CANON EOS 30D/40D/50D .....£195+£475
CANON 24,45,90Tilt&Shift .....ea£845
CANON EOS 1V/HS/NEW? .....£325-£995
CANON EOS 5,30V,T90,UNUSED .....ea£375
CANON F1/F1n,ASNEW/UNUSED .....£1125-£1395
CANON FD 17/20mm/ASNEW .....£275-£395
CANON FD 24mm f1.4L .....£645-£895
CANON FD50/100 MACRO/+TUBE £129-£275
CANON FD 85mmF1.2L/ASNEW .....£595-£899
Canon FD 50-300mm L+Hood .....£995-£1475
CANON FD 300f4/300f2.8 .....£345-£1195
CANON FD 400mm f2.8,800mm5.6.....£NEG
CANON VT/V1T+50mm(L39).....£NEG
CANON 50mm f1.2 L39.....£425-£775
CANON EOS 14f2.8L/L11 .....£1195-£1695
CANON ZEISS 85f1.4(MF)EOS .....£745-£975
CANON EOS 15mm FISHEYE .....£395-£595
CANON 85mm f1.2L/L11 .....£1099-£1475
CANON 50/60/100 MACRO .....£195-£375
CANON 135mm f2L/ASNEW .....£645-£745
CANON 135f2.8 SOFTFOCUS .....£245-£325
CANON 200mm f1.8L .....£2495-£3175
CANON 300mm f2.8L/LIS .....£1425-£3275
CANON 300mm f4L/IS/asnew .....£599-£1045
CANON 400mm f2.8L/11 .....£2475-£3995
CANON 600mm f4L/LIS .....£3475-£6950
CANON 16-35 f2.8L/L11 .....£745-£995
CANON EOS 17-40L/UNUSED.....£475-£575
CANON 17-55f2.8 EFS .....£575-£725
CANON EOS 20-35 f2.8L.....£475-£675
CANON 15-85,NEW,N0 Box £525
CANON EFS 17-85/unused .....£169-£265
CANON 24-70 f2.8L/asnew .....£875-£1125
CANON 24-105mm L/ASNEW .....£545-£695
CANON 28-70 f2.8L/asnew .....£575-£795
CANON 28-300LIS/ASNEW.....£1295-£1875
CANON 35-350mm-L/asnew .....£795-£1045
CANON 70-200 f2.8L/LIS .....£795-£1275
CANON 70-200 f4L/LIS .....£345-£725
CANON 100-400LIS/BXD,UNUSED .....
.....£845-£1125
CAF-SIGMA 120-300f2.8.....£895-£1275
CAF-SIGMA 100-300f4/ASNEW .....£425-£595
CAF 12-24 SIGMA-Full Frame .....£365-£545
CANON EX SPEEDLITES .....£125-£325
CANON MR14 RINGFLASH .....£325-£375
CAF SIGMA EM140 M-FLASH .....£195-£245
CONTAX N1 BODY/UNUSED .....£345-£695
CONTAX 24-85AF/NEW? .....£325-£795
CONTAX 25,28mm/28f2 .....£195-£999
CONTAX 85f1.4/135f2.....£375-£975
CONTAX T /BXT/NEW .....£275-£695
CONTAX T2,GOLD/BLACK,NEW? .....ea£725
CONTAX DATABACK-T2 GOLD £145
CONTAX T2,TITN.....£245-£375
CONTAX T3-ANNIV.70YR £775
CONTAX 645+80f2+Back.....£1295-£1995
CONTAX 645 LENSES 45-210mm .£645-£995
CONTAX 645 35mm,120MAKRO
.....£1125-£1595
CONTAX-G LENSES/BLACK/NEW .....£ASK
ENLARGERS-From 35mm-10x8 .....£ASK
EXACTA VX,VARIOUS+LENSES .....£ASK
FLUID HEAD/OTHER TRIPODS
.....COME TO SHOP
FUJI S1,S2,S3,S5 BODIES .....£99-£425
FUJI SWD65mf5.6/360f6.3.....ea£750
FUJI 645,MF/AF.....£245-£595
FUJI GW670/690,90mm .....£525-£995
FUJI GSW690,65mm .....£845-£1195
FUJI GX 617+90mm/105mm .....£1875-£2650
617LENSES 90/105/180/300 .....£1295-£1995
FUJI GX617 90-300 LENSHADES .....ea£145
FUJI GX680 MK3+135mm,NEW? .....£NEG
FUJI GX 680 MK1-3 Comp .....from£495
FUJI GX680 LENSES-50-300mm .....£ASK
FUJI 50mm GS-M(GX680)NEW? £1495
FUJI GX680 500mm+Accs,rarity .....£ASK
FUJI GX680-111 BEATTIE SCREEN £225
FUJI GX680-111 220/POLA BACK .....ea£165
GANDOLFI/(LOUIS)5x4-10x8.....£TALK
HASSEL PME45/90/BXD-NEW? .....£325-£995
HASSEL PRISMS-PM45 .....£75-£375
HASSEL ACUTEMAT-GRID/SPLIT.....£195
HASSEL EXPAN 45mm/90mm .....£375-£595
HASSEL EXPAN CAPS/HOODS .....£25/£59
HASSEL 100mm CF/-/ASNEW .....£995-£1995
HASSEL 903SWC COMP/ASNEW ....£1975-£2595
HASSEL 202FA,COMP.....£1595-£2195
HASSEL 205TCC,COMP,ASNEW.....£2895
HASSEL 205FCC**COMP,UNUSED £5995
HASSEL E12/E16 Mag,NEW.....£495
HASSEL 60-120 FE/NEW.....£995-£1995
HASSEL 501C/CM+80/ASNEW ....£995-£1595
HASSEL 503CW,COMP/NEW? .£1195-£2625
HASSEL H1,Comp/ASNEW .....£1795-£2475
HASSEL H1+PHASE ONE P25 .....£NEG
HASSEL H LENSES 35-300mm £1195-£2495
HASSEL 180mm CF/E/asnew .....£795-£1325
HASSEL 150/250mm T*/ASNEW .£345-£999
HASSEL 120mm CF/i/E MKRO .....£895-£1675
HASSEL 140-280mm/ASNEW....£895-£1695
HASSELBLAD H2,COMPLETE NEW £3475
HASSEL 30FISH/C/CF/CFi .....£1875-£3795
HASSEL 40mm CF-FLE/asnew ....£895-£1795
HASSEL 40mm CFE-/F/unused ..£2595-£3475
HASSEL 250mm FE/ASNEW.....£795-£1145
HASSEL/METZ 4504 TTL FLASH .....£ASK
HASSEL SCA 390 ADAPTER.....£145
KODAK CAROUSEL TRAYS,BOXED.....ea£25
KONICA HEXAR RF+50mm .....£875-£1495
KONICA HEXAR,fixed35f2 .....£495-£625
LARGE FORMAT LENSES,35-600mm .....LOTS
LEICA DIGITAL MODULAR-R £2475
LEICA UV/IR FILTERS,NEW? .....£ASK
LEICA 111G BODY/NR-NEW .....£599-£1475
LEICA 5cm,9cm SUMMICRON SCREW .£ASK
LEICA SUMARIT L39 5cmf1.5.....£475-£595
LEICA ZEISS 25/18mm,NEW.....£825/£1045
LEICA 21mm,24mm f2.8M/ASPH .....£1395-£2495
LEICA 35mm f2M/ASPH .....£1275-£1995
LEICA 35mm f1.4/ASPH .....£1595-£2845
LEICA 50mm f2,f1.4/ASPH .....£895-£2195
LEICA M3,First Batch.....ea£3695
LEICA M1,M2,M3,M4-2/P .....LOTS-£ASK
LEICA CL/ANNIV body.....£325-£795
MINOLTA CLE+LENSES .....£ASK
LEICA M4,CHR/BORED/ASNEW.....£NEG
LEICA MR4 METERS/ASNEW .....£169-£295
LEICA M4-CASE,BOXED,UNUSED £325
LEICA M5/3L/BXD-UNUSED .....£695-£1975
LEICA M6 TITANIUM/UNUSED .....£1475-£1995
LEICA M6/TTL,CHR/BXD-UNUSED
.....£795-£2195
LEICA M7/BOXED,UNUSED .....£1375-£2295
LEICA M8/ASNEW.....£1395-£1895
LEICA M9/M9P BXD,ASNEW .....£3145-£4295
LEICA R8/R9/BXD-ASNEW .....£425-£1195
LEICA PROJECTORS/LENSES/NEW.....£ASK
LEICA MINILUX/BXD-UNUSED? ....£199-£495
LEICA MINILUX ED BOGNER BXD £795
LIGHT METERS OLD TO LATEST ....£39-£495
LINHOF MASTER/TECHNICARDAN
.....SEVERAL-£ASK
MAMIYA PRESS+LENSES 50-250 .....£ASK
MAMIYA RZ67-11,BXD,ASNEW £895
MAMIYA 645 AF/AFD COMP .....£795-£1195
MAMIYA 35/55-110AF/UNUSED .£525-£1445
MAMIYA 120(MF)MACRO 645/AF .£895-£1295
MAMIYA 7-11+80mm/ASNEW .£1195-£1695
MAMIYA 7/7-11 Body .....£399-£995
MAMIYA 7 LENSES 43-210mm/NEW .....£ASK
MAMIYA RZ67/11+110mm .....£425-£699
MAMIYA RZ PHASE-ONE PLATE ....£345-£475
MAMIYAFLEX 55mm/105DS/180S .....ea£275
METERS-DAYLIGHT/FLASH,LOTS-OF ....£ASK
MIN/SONY 15mmSIGMA FISHEYE,NEW £425
MINOLTA/SONY 17-35 f2.8-4,NEW £595
MINOLTA APO 100-300/400mm .....£295-£595
MINOLTA 500AF/600SIGMA-SONY£325-£675
MINOLTA/SONY 35-105f2.8 TMRN £475
MINOLTA/SONY 50/100mm MACRO .....£ASK
MINOLTA-AF16,20,24,35,85,100 .....£ASK
MINOLTA/SONY 1.4x,2xAPO .....£195-£275
MINOLTA DYNAX 7,9/BXD-NEW? .£115-£475
MINOX MDC/TOURING,BOXED.....ea£495
NIKKOR 65f4,90f4.5,COPAL .....£795-£1175
NIKON F6/F6+GRIP/UNUSED .....£995-£1745
NIKON S3 OLYMPIC+50f1.4 .....£NEG
NIKON SP Sp.Ed+35f1.8,NEW? £6995
NIKON 35Ti/unused? .....£325-£495
NIKON 28Ti/BOXED/UNUSED? .....£495-£775
NIKONOS 1/AV/+35/UNUSED?.....£295-£795
NIKON PC-SHIFT 28mm,35mm .....£ask
NIKON 14mm/18mm f2.8AFD.....£745-£995
NIKON 8mmf4SIGMA FISH,NEW? £425
NIKON 8mm f2.8AIS,CASED £3775
NIKON 15mm f3.5/asnew .....£675-£1395
NIKON 16mm f2.8D/AIS .....£395-£575
NIKON 18mm f3.5/f4 AIS .....£495-£975
NIKON 35mm f1.4/AI/S.....£575-£995
NIKON f1.2 50.55mm/AI/S .....£375-£595
NIKON-ZEISS 50f1.4/18mm .....£445-£925
NIKON 60mm f105mm Micro .....£245-£575
NIKON 85mm f1.4 AIS .....£495-£875
NIKON 85mm/f1.8/f1.4AF .....£225-£845
NIKON 105f1.8/135f2 AIS .....£499-£899
NIKON 120 MEDICAL/NEW? .....£1245-£1995
NIKON 200f2/600f5.6AI/S .....£1395-£2475
NIKON D300/s/700-ASNEW .....£395-£1195
NIKON 14-24,24-70mm N.....£875-£1095
NIKON 16-85AFS/BXD,UNUSED .....£295-£395
NIKON 17-35mm f2.8 AFS .....£795-£1175
NIKON 17-55mm f2.8DX.....£645-£875
NIKON 20-35mm f2.8 AFD .....£445-£695
NIKON 18-70/135 DX AFS.....£145-£199
NIKON 18-200mm VR.....£245-£325
NIKON 28-45mm AI £395
NIKON 28-70mm f2.8AFS.....£695-£995
NIKON 24-120mm/VR.....£145-£345
NIKON 35-70mm f3.5MF .....£295-£475
NIKON 35-70mm AF/D .....£395-£575
NIKON 70-200f2.8VR/VR11 .....£1125-£1475
NIKON 70-210AFD/70-300ED .....£175-£295
NIKON 80-200f2.8AF-D/AFS .....£395-£995
NIKON 80-400mm VR/UNUSED ..£745-£1145
NIKON 50-300mm f4.5 .....£975-£1525
NIKON MEDICAL 120f4,ASNEW.....£1995
NIKON MEDICAL 200f5.6.....£1125
NIKON 300mmf2.8 AI/S .....£675-£1275
NIKON 400mm f4 AF/i.....£2495-£3495
NIKON-AF 200-500 TMRN .....£645-£745
NIKON SB 29 MACROLITE £299
NIKON SBR-1C1 MACROKIT £525
NIKON SB-21 MACROLITE-F3 .....£275
NIKON SB-17(F3) NEW? £199
NIKON DW1(F2)WLF,UNUSED? £195
NIKON DA30,DW30,DW31,MF28 .....£NEG
NORMAN 2/400B PORTA-FLASH ..£395-£625
OLYMPUS OM3/4Ti/UNUSED .....£295-£1125
OLYMPUS E3/1/30/330/300.....£ASK
OLYMPUS 8mmFISHEYE DIGITAL £645
OLYMPUS 11-22/7-14mmNEW.....£595/£1295
OLYMPUS 14-54mm/NEW? .....£245-£395
OLYMPUS 12-60/50f2M/18-180 .....£ASK
OLYMPUS 50-200f2.8-3.5ASNEW £725
OLYMUS DIGITAL FLASHGUNS.....£ASK
OLYMPUS PEN FT,BI+42mm f1.4 .....£845
PENTAX 6x7/67-11AE+105mm ...£495-£1695
PENTAX 67 55-100/90-180 .....£ASK
PENTAX 67 AUTO BELLOWS .....£595-£895
PENTAX 67 300/400/500mm .....£425-£1895
PENTAX LX BODY/UNUSED .....£275-£875
PENTAX 31/43/77mm LIMITED .....£ASK
PENTAX 35mm FISH 6x7/NEW? ...£475-£995
PENTAX 645AF 33-55/35/45-85 .....£NEG
PENTAX 645AF 45/120/80-160 .....£NEG
PENTAX 15mm SMC-M/A.....£575-£995
PENTAX M42/SMC-M.A LENSES ..£LOTS.ASK
PENTAX FA 40 PANCAKE,asnew.....£245
PENTAX FA 50mm/100mm MACRO ....£275-£395
PENTAX AF 85f1.4*,asnew.....£875
PENTAX 50-135f2.8/60-250 ED ....£699/£845
PENTAX 16-50f2.8/12-24mm .....£575/£525
PENTAX AF TAMRON 28-75f2.8 .....£325
PENTAX-AF 70-200f2.8 SIGMA £495
PENTAX ED 200f2.8/300f4SDM ....£675/£825
PENTAX AF 360/540FGZ NEW?....£229/£345
POLAROID 180/190/195 .....£395-£695
PROFOTO 7B BATTERY £395
PROFOTO 7B MULTI-CHARGER £295
QUANTUM Q-FLASH OUTFITS.....£ASK
RICOH GR1/S/V .....£165-£345
ROSS 10x8 Mahogany+Brass Lenses.....£neg
RODENSTOCK 55,75,90,115mm...£695-£1375
RAYNOX 180deg PRO VERTER,new.....£545
ROLLEIFLEX-1,EARLY ROLLEICORDS.....ASK
ROLLEI-SL35,GERMAN,BOXED,NEW? ..£NEG
ROLLEI SL66/E/SE,COMPLETE ....£799-£1995
ROLLEI 50,80,150mm HFT,SL66 .....£ASK
ROLLEI SL66 PENTAPRISM .....£175-£295
ROLLEI PQ 60mm SCHNEIDER,RARE ..£1695
ROLLEI PQS50/PQ180f2.8,UNUSED...ea£1895
ROLLEI PQ 55SHIFT/110mm f2 .....£NEG
ROLLEI PQ 140-280mm,asnew £2275
ROLLEI-35,35S,35SE/ASNEW.....£225-£495
ROLLEI AFM 35 Supercompact £245
ROLLEI 6x6 PROJECTORS .....£395-£745
SEKONIC L608/718/778METERS .£275-£495
SIGMA 180f2.8 1:2 MACRO,NAF £475
SIGMA 70-200mm f2.8/CAF/NAF £445
SIGMA 135-400,CAF/NAF,NEW? £399
SIGMA 170-500DG,CAF/NAF/SONY £425
SIGMA 50-500mm,CAF/NAF .....£625-£995
SIGMA EM-140MACROFLASH,CAF/NAF..£239
SINAR-F/F2,P/P2,5x4-10x8 .....LOTS,ASK
SINAR NORMA 10x8&5x4,superb £1495
SIGMA 14mmf2.8 PENTAX-AF £475
SIGMA 10-20 CAF/NAF/PAF/SNY .£275-£375
SIGMA 12-24mm CAF/NAF/NEW .£445-£525
SPOTMETERS-PENTAX,MINOLTA,ZONE6
.....£159
YASHICA DENTAL-11,100mm MICRO £475
ZEISS SUP-IKONTA 534/16,ASNEW.....£695
ZEISS BIOTAR 7.5cm f1.5(M42).....£neg
ZEISS 40/120mm PQ,ROLLEI SL6008.....ASK
ZEISS 300mm f2.8APO CONTAX AE .....£POA
ZEISS 200/300f4 CONTAX/UNUSED
.....£275-£495
ZEISS 21mm+FINDER-CONTAREX.....£995
ZEISS 35f2/25f2.8-CONTAREX .....ea£995
ZUIKO 21mm f2 OM .....£795-£1045
ZUIKO 35mm SHIFT/ASNEW .....£375-£545
ZUIKO 350mm f2.8(OM)CASED .....£NEG
ZUIKO OM LENSES,HUGE STOCKS.....£ASK
5x4 DARK SLIDES,FIDELITY,LAST .....ea£25
10x8,5x7,W/H-PLATE DDS .....£NEG

SONY-MINOLTA FANS—NEW SONY
35mmf1.4G,85mmf1.4Zeiss ZA, 70-200mmf2.8,500mmf8 2xverter
100mmf2.8macr50mmf2.8macro 50mmf1.4
11-18mm,18-200mm,18-70mm,75-300mm
HVL-F42/58
SIGMA300mmf4,400f5.6,70-300DGMAKRO,PLUS USED MINOLTA-AF 20f2.8,28/24f2.8,35f2,50f2.8M,85f1.4,100f2, 135f2.8,500f8.

USED DIGITAL SLR CAMERAS AND LENSES
CANON EOS 10D/20D/D60 .....£125-£195
CANON 300-400D+18-55 .....£145-£225
BG EOS-D30,D60,10D .....£69 - £89
FUJI S1/S2/S3/S5PRO .....£125-£499
HASSEL H3D-39mp+80mm .....£3695-£5275
Kodak DCS Pro(C,N)/new? .....ASK
Kodak DCS Pro14N/512 .....£545-£745
Kodak DCS 420,520C,760 .....£offers
LEICA DIGILUX-3 +14-50 .....£795-£1195
Minolta RD175(Dynax Mount).....£offers
PANASONIC G1-G3/GF,GH .....£145-£699
PANASONIC LENSES,NEW,USED .....£ASK
SAMSUNG GX20,14.6mp,NEW? £395
SONY A330/350/550/700 .....£175-£395
SONY 75-300/28-75f2.8 .....£145/£575
NIKON D70/70s/D100/D1-X .....£125-£225
NIKON D2H/D2X/D2XS .....£395-£995
NIKON D3/x,700,300s/200 .....£ASK
OLYMPUS E1/E3-BXD,NEW? .....£195-£675
OLYMPUS HLD-2+BTRY .....£169-£225
OLYMPUS 9-18mm.....£275-£399
LEICA 14-50mm f2.8-4(4/3rd) £525
PENTAX K10D/20D BODY .....£225-£345
BATTERIES,CHARGERS,ETC .....ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL----
43mm-82m £ASK

35mm FILM CAMERAS,MOST MAKES£LOW-LOW PRICES

ARRIFLEX CAMERAS+LENSES,LOTS & LOTS-OF .....ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT COMPETITIVE PRICES!
Carnival 2020 Hassel-V sys.....£595
Eyelike Proscan/LEAF CANTARE .....£offers
Kodak DCS-Contax/Mamiya/HASSEL
.....£1295-£1795
HASSEL IMACON/PHASE 1 P25,HASSEL-H,22MP .....£neg

LCD & VIDEO PROJECTORS
VARIOUS BY SONY,NEC,KODAK,
SHARP,PANASONIC,ETC .....£Low
SONY VPL-FM21 f2 PROJ LENS ....£OFFERS

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1/NEW?
.....£175-£295
CANON POWERSHOT G2-G12 .....£99-£295
CANON POWERSHOT G1X,ASNEW £395
CONTAX TVS DIGITAL,Bxd,asnew £275
LEICA DIGILUX-1,asnew £195
LEICA D_LUX 2/3/4/unused .....£165-£425
Minolta Dimage Z2-Z7/boxed .....£59-£129
Nikon Coolpix ,various .....£49-£275
Olympus E20,SP510,C5050 .....£99-£139
PANASONIC LX1-3,FZ8-50 .....£129-£245
RICOH GR DIGITAL 1-3.....£125-£225
RICOH GX100/200+VF/NEW .....£145-£295
Sigma DP1-DP2s/asnew .....£165-£275
Sony DSC P/WT**/asnew .....£45-£275
Sony DSC F717/F828/UNUSED .....£125-£399
Various 2-16MP cameras .....£low

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS -£LOW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 .....£145-£945
CAMBO 5x4,10x8 .....£195-£995
GANDOLFI/GRAFLEX/DEVERE .....£ASK
HORSEMAN/MPP/PLAUBEL .....£295-£995
LINHOF 5x4TECH/MONORAIL ..£345-£2475
SINAR 5x4,10x8 .....£345-£1725
LARGE FORMAT LENSES APLENTY
.....£PLEASE ASK

CINE CAMERAS—SUPER-8,16mm,35mm,LARGE STOCKS,PHONE/EMAIL

DIGITAL CAMCORDERS
Canon XL1,XL1s Kits .....from£525
Canon XM1/XM2/asnew .....from£345
CANON XL2/ASNEW .....£1195-£1795
CANON XL LENSES .....£ASK
Panasonic 120 3CCD .....from£225
PANASONIC DVC/100A.....£895-£1345
SONY PD150/170/NEW .....from£575
Sony IP1/5/7 NEW .....from£225
Sony VX1000-2100.....£375-£995
SONY HDV Z1E .....£1195-£1495
SONY DSR-250/570kit .....£NEG
Various amateur/pro camcorders .....£ask

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

CANON AF
EOS IV/HS body/UNUSED .....£345 - £795
EOS 1/N/HS/1NRS,EOS3.....£145 - £595
EOS 5,5QD bodies .....£85 - £225
EOS 10/33/100,300/V/new .....£39 - £169
EOS 600/620/650/EFmanual .....£29 - £89
EOS 500/N/1000/50E .....£29 - £125
EOS 1X, 1X7 APS/BXD NEW?.....from£69
200mf2.8USM/asnew .....£245-£345
28mm f2.8/28f1.8/NEW .....£59-£325
28mm f3.5 Nikkor-PC,CAF £995
50mm f1.8/f1.4USM/NEW .....£65-£295
85f1.8/100f2/f2.8 Macro .....£195-£325
SIGMA 300f4,400f5.6,500 .....£ASK
1000mm f8 Sigma,trunk £3795
20 – 35-85-USM .....from £185
24-135 TAMRON/UNUSED? .....£275-£325
28 – 105mm/MK11 .....£129 - £195
28 – 135mm IS/NEW .....£245-£375
70/75-300mm IS/NEW .....£245-£395
70-200f2.8/170-500SIGMA.....£325-£655
Extender 2x,1.4x/11 .....£175-£225
SPEEDLITE 380-580EX11 .....£115-£325
PB-E2,Cmnd Back E1/BPE1 .....£99-£199
Macrolite ML3/MR-14EX.....£95-£395
Pola-filter 400f2.8/600f4 .....£225
ACCESSORIES GALORE.....£PLEASE ASK

CANON MF--(CANON FD)
CANON F1N,asnew,UNUSED £1125
CANON F1N WL Finder,unused.....£195
CANON Speedfinder-Old F1 .....£275
CANON F1n(old)+Motor+250Mag £995
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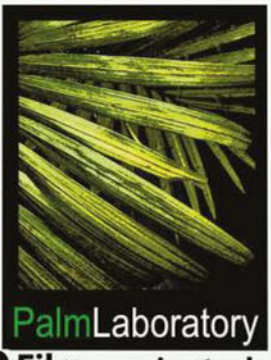
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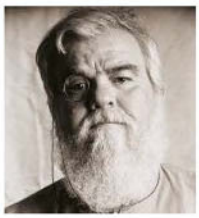


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ROGER HICKS

Going out looking for pictures is a path to disappointment, says Roger. Instead, let the pictures come to you

AT FIRST sight, there is a big difference between looking for pictures, and letting pictures come to you. Looking for pictures when there doesn't seem to be much inspiration is difficult. Magazine articles, even books, overflow with advice. Set yourself the target of shooting ten pictures in three hours. Choose an unfamiliar lens. Get close. Shoot from above. Pick a theme and illustrate it. Try selective focus. Go without your camera for a week. Take photographs on the way to work. All this advice, and more, is supposed to break some kind of creative logjam, and so it may. On the other hand, it may simply add to the pressure, the ennui, almost the depression that you already have.

Which is why, unless I have to take pictures – for example, if I am testing a new camera or a new lens, or illustrating an article – I prefer to let the pictures come to me. I carry my camera, I go for a walk, or a drive, or a day out. If I don't see any pictures, I don't take them. But (and this is the intriguing part) I generally do see at least one picture: a pattern of light and shade, something that amuses me, a vintage motorcycle, a juxtaposition of colours: the list is endless. Suddenly, the only difference between looking for pictures, and letting pictures come to you, is an absence of pressure. If there aren't any pictures, well, there aren't any pictures. What of it?

> **'The only difference between looking for pictures, and letting them come to you, is the lack of pressure'**

This approach may sound like the worst of amateur snapshottery: 'Oh, you know, I shoot this and that; a bit of everything, really.' In a way, it is. Then again, why would it matter? If I like the pictures, and enjoy taking them, why shouldn't that suffice? If other people like them as well, so much the better.

It doesn't matter, though, because it doesn't happen. Instead, I take more and more pictures of the sort that interest me, and fewer and fewer just for the sake of taking pictures. This does not mean that I take only one sort of picture. Far from it. My last exhibition in Arles was called La Religion Recyclée (Religion Recycled). There were 18 prints of religious artefacts for sale: crucifixes, religious statues, souvenirs of Lourdes, rosaries, all on offer at *vide-greniers* (village-wide car-boot sales) where people set up tables in the street and sell their unwanted possessions, everything from their children's outgrown baby clothes to their deceased grandparents' devotional paraphernalia. Next year I'll probably show The Secret Life of Chairs, a dozen or fifteen pictures of chairs with captions as if they were people: in serried ranks as they awaited orders from their führer, or chained to a table in a closed restaurant, their rear legs like kicked-up heels. Even in prison they danced.

Other exhibitions have included 'street' photography, from people on the beach at Weston Super Mare (my first ever, at Plymouth Arts Centre in the 1970s) to people on the street in China, and there's a piece in the Photo School on my website called Agoraphilia, the opposite of agoraphobia: a love of the market place (agora) rather than a fear of it. Then there are my still life images of pewter mugs and plates.

In none of these cases did I start out with the theme and then go looking for pictures. Rather, I just took pictures, and then saw the themes beginning to emerge. Finding the theme reinforced my desire to go back to the same subject matter. In that sense, I was looking for pictures. In another, though, I wasn't so much looking for them as putting myself in a place where they could come to me. If when I went to a *vide-greniers* there were no pictures, that was fine. I'd still enjoy myself, spending a couple of euros on something that caught my eye, taking a 50-cent glass of wine at the refreshment stand, grokking the fullness.

If grokking the fullness sounds like gibberish, you don't know the book *Stranger in a Strange Land* by Robert Heinlein. Grokking is experiencing, enjoying, playing with, being a part of, reflecting upon; grokking the fullness is refusing to limit your grokking to a single aspect of where you are and what you are doing, but trying instead to grok everything. At this point, taking pictures – waiting for them to come to you, receiving them gladly when they do, and not worrying if they don't – is part of the grokking and of the fullness. So don't go looking for pictures. Just grok the fullness. And the pictures will come to you. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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If you have ever said, 'It didn't look that dark when I was there,' or, 'It's a shame there is no detail in that sky,' then you have suffered the effects of your camera's dynamic range. Put very simply, the dynamic range is the range of tones between black and white that a camera can reproduce, and it can vary quite dramatically depending on the camera you use.

The human eye has a greater dynamic range than a camera's digital sensor, largely due to having a constantly changing aperture in the form of a pupil. This means that we see highlight and shadow detail as we look around a scene, but a camera's sensor may not be able to capture the full range of tones in a single image.

In this supplement we explain everything you need to know about dynamic range. By understanding the dynamic range of your camera and the range of tones it can record, you can change the way you meter and learn how to expose your images to maximise all the available dynamic range. This will result in more detail in shadow or highlight areas, and more latitude when editing your images.

Richard Sibley, technical editor

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Practical guide to dynamic range

We explain the concept of dynamic range: what it is, how it works and what effect it has on the images you take

THE TERM 'dynamic range' is used a lot in camera reviews and features. Along with noise and resolution, it is one of the many considerations of enthusiast photographers when buying a camera, yet there is often little discussion as to what the term actually means and how it can affect the images you take.

Put very simply, the dynamic range of a camera is the range of tones that it can record between black and white. The larger the dynamic range, the more of these tones can be recorded and the more detail can be extracted from the highlight and shadow areas of a scene.

Dynamic range is usually measured in exposure values, or stops. For example, a camera with a dynamic range of 12EV would be one that could record all the details in a scene with a dynamic range of 12EV or less. Given the same scene, a camera with a dynamic range of 10EV would not be able to record all the tones present, so detail would be lost in either highlights or shadows, depending on how the image is exposed.

Although it is important to try to capture as many tones in a scene as possible, for most photographers the goal should actually be to try to create a pleasing image. This doesn't mean that every last detail must be captured. For example, if both the highlight and shadow details in an image are grey, rather than black or white, then the image will be of very low contrast and rather dull and boring. The key is to understand the boundaries of your camera's dynamic range and know how it can be used to create an image with a good level of contrast, but without large areas of complete black or white.



Above: The difference in the dynamic range is obvious in the highlights and shadows



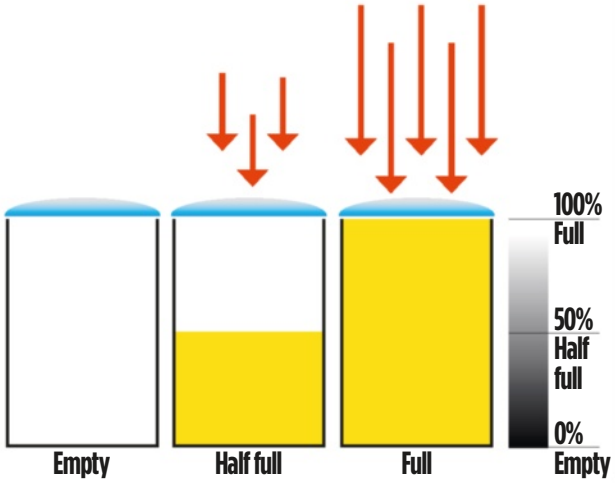


What the camera sees

How light is captured by a camera's sensor, and what effect dynamic range has on the tones displayed

EACH pixel in an image represents a single photodiode on the camera's sensor. The photodiodes collect light photons and turn them into an electrical charge, which is then converted to digital data. The more photons that are collected, the greater the electrical signal and the brighter the pixel in the image will be. If a photodiode does not collect any light photons, then no electrical signal will be created and the representative pixel will be black.

The empty photodiode will produce a black pixel, while 50% full will produce a grey pixel. When it reaches 100% capacity, the pixel will be white



However, sensors come in a variety of different sizes and resolutions, and use different technologies that affect the size of photodiodes on each sensor. Typically, mobile phones and compact cameras have very small image sensors compared to a DSLR. This means they also have much smaller photodiodes on the sensor. So, even though both a compact camera and a DSLR may have a 16-million-pixel sensor, the dynamic range will be different.

The most common analogy is that each photodiode is like a bucket that collects light. Imagine having 16 million buckets collecting light, compared to 16 million cups. The buckets have a greater capacity and as such can collect more light. The cups have a much lower capacity, which, going back to the photodiodes, means that they reach capacity and produce a completely white pixel with a lower quantity of light photons than the larger photodiodes.

Where a small photodiode may reach capacity and produce a white pixel, the larger photodiode can continue collecting the light photons and may not reach capacity, which means it stands a better chance of retaining detail in the highlights rather than becoming completely white.

BIT DEPTH EXPLAINED

BIT DEPTH is closely related to dynamic range and dictates the number of tones that can be shown in an image. Although digital images are full colour, the sensor doesn't actually record colour, it just records a value for the amount of light. For example, a 1-bit image only contains a simple on or off instruction for each pixel, so in this case there are only two possible outcomes: a black or white pixel.

A 2-bit image is made up of four different levels (2x2). If both bits are on the pixel is white, if both are off then it is black, but there is also the possibility to have one on and one off, which creates another two options that in an image equates to two more tones. This gives you black and white, and two shades of grey. If you have a 4-bit image, there are 16 potential outcomes (2x2x2x2) or different tones.

When it comes to digital imaging and sensors, you will most commonly hear about 12, 14 and 16-bit sensors, each capable of recording 4,096, 16,384 and 65,536 different tones respectively. The larger the bit-depth, the greater the potential number of brightness values, or tones, that can be recorded by the sensor.

However, not all cameras can produce files with the bit depth to match the sensor. For example, on some Nikon cameras it is possible to produce raw files as either 12-bit or 14-bit. The extra data in the 14-bit files means that there is usually more detail in highlight and shadow areas, although the file size is larger and takes the camera longer to process and save, while also taking up more space on a memory card. Saving raw images as 12-bit files is faster, but the tonal range of the image must be compressed, which means that some very dark greys will appear as black and



Left: In the highlights of this image, the APS-C-format DSLR retains highlight detail, whereas the camera-phone sensor does not

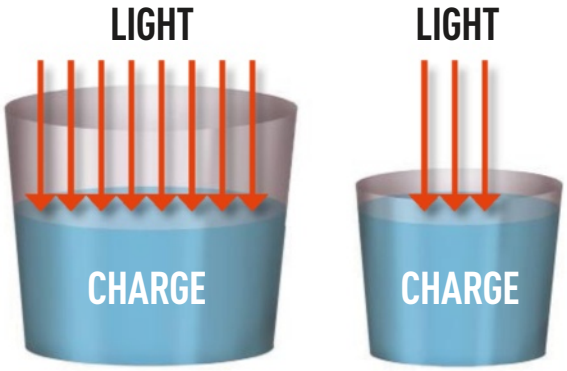








Below: The larger the photodiode, the greater its capacity to store light photons compared to a smaller photodiode on a smaller sensor. This means that the larger diode can better record details in highlight and shadow areas



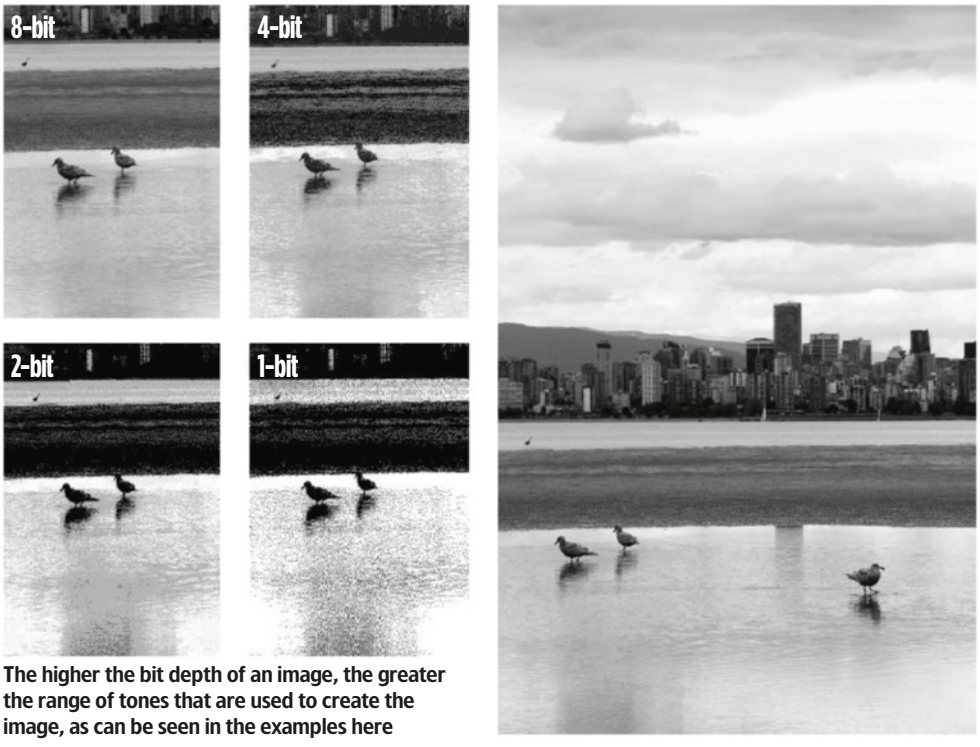
What this means in practice is that cameras with smaller sensors, such as smartphones and consumer compacts, have a smaller dynamic range than most compact system cameras or DSLRs, which use the larger sensors. However, it is important to remember that whether this will affect your images depends on the level of contrast in the scene you are photographing.

In a very low-contrast scene there may be little or no difference in the tonal range captured by a mobile phone and a DSLR. The sensors of both cameras may be capable of capturing the complete range of tones of the scene if all of the tones are in the mid-range and the scene is metered and exposed correctly. It is when shooting high-contrast scenes that the greater dynamic range that is generally provided by a larger sensor comes into its own. The larger photodiodes have better ability at recorded a wider range of tones, and thus have a greater dynamic range. **AP**

some light tones may become completely blown out to white.

If you shoot JPEGs, your images are compressed even more. JPEG images are 8-bit files made up of 256 different brightness values, so many of the subtle details available for editing in raw files are completely lost in a JPEG file. It should be remembered that in an 8-bit colour image, each pixel in the image is made up of a red, green and blue value, so there are 16,777,216 possible colours (256 x 256 x 256) for each pixel. However, a value of 0 or 255 for each colour will still only ever produce black or white. For example, 0,0,0 is black and 255, 255, 255 is white.

So, while JPEG images are fine for most uses, if you really want to get the most from the dynamic range of your camera, it is best to save images as raw files in the highest bit-depth possible. This means you will have a greatest amount of information in highlight and shadow areas when it comes to editing.



The higher the bit depth of an image, the greater the range of tones that are used to create the image, as can be seen in the examples here

Working with your camera's dynamic range

Now that you understand what dynamic range is, it is important to know your camera's capabilities and then use this knowledge to capture as much detail as possible

THERE are a number of ways to measure dynamic range, and they can each result in different measurements. At AP we have dedicated testing equipment and software, which you can read about along with our testing methodology on page 12. However, there are a few simple tests that you can do yourself that will give you an idea of the capabilities of your camera's sensor.

THE TEST

To start, pin a grey card to a wall and make sure that it is evenly lit. Set your camera on a tripod and try to fill as much of the frame with the grey card as possible. Take a custom white-balance reading from the grey card to neutralise any colour casts.

Now, set the camera to shoot JPEGs, in manual mode, and the lens aperture to f/8. Use the camera's spot-metering mode to take a reading from the centre of the card. This will help you calculate the required shutter speed. Once calculated, take a photo.

The aim now is to increase the brightness of the exposure by 0.3EV increments, by increasing the shutter speed. Keep taking images, each +0.3EV brighter than the last, until the histogram tells you that the image of the card has completely clipped, white highlights.

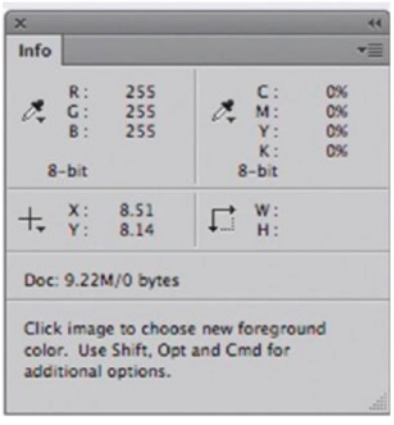
Now go back to the original shutter speed for the mid-grey exposure and take a series of shots, but this time reduce each exposure by -0.3EV. Do this until the grey card is completely black. Again, use the histogram to double check that there are clipped shadow details.

Load the JPEGs into your image-editing software and use the Color Picker tool to measure the brightness of the first, 0EV image. If the camera's spot meter measures mid-grey accurately, then the values measured by the Color Picker tool should be 118 or 119 in each of the RGB colour channels.

Open the image in which the card is completely white and take another reading from the centre of the card. If all detail is lost this should measure 255, which represents solid white on an 8-bit 256-value scale. Now open the darkest image and measure this. In an ideal world it will measure 0, but due to the effects of noise it may register a value just above this. It may be worth taking a few even darker images, just to make sure that the image is as dark as it can be.

Having worked out which are the black and white images, check the exposure values of each and work out the difference in EV between them. This will give you a very basic dynamic range value for your camera when shooting JPEG images. However, it should be remembered that these files have contrast curves applied to them, so that the highlight and shadows fit within the 8-bit depth of the JPEG file. Therefore, it is not really the true dynamic range of the sensor.

Nevertheless, this information is useful because it reveals by how much you can over or underexpose a spot-metered reading before highlights and shadows become clipped. For example, if the card is completely white at +4EV, you know that if you spot meter from a highlight in a scene and then add +3.7EV exposure compensation, that highlight won't be completely blown out when you shoot your image.



Left: The Color Picker tool in Photoshop can be used to measure the brightness of the images. Here, 255 in each RGB channel represents absolute white



Above: It is possible to work out a basic dynamic range of images when shooting JPEGs. In the test images above, we can see that there is around 8-9EV between white and black

DYNAMIC RA

IT IS commonly stated that it is possible to recover blown-out highlight detail in raw files that is lost in JPEGs, but this is not technically true. If the photodiodes become full of photons then this detail is lost, regardless of whether you are shooting raw or JPEG files. What is different is how the dynamic range is represented. In a JPEG, the tonal range captured by the sensor is compressed into a smaller number of tones than is available in a raw file, which means that detail in the highlight and shadow areas of a JPEG is also compressed.

For example, a 12-bit raw image may have 4,096 different values per colour channel, while an 8-bit image has only 256. If the camera's processor divides the 4,096 different values and spreads them evenly across the 8-bit values in the JPEG file, then the top 16 values between 4,079 and 4,095 will all be compressed to a value of 255. When editing the raw image some of the compressed tones will be recoverable, but in the JPEG image darkening the white (255) highlights will only make them darker, rather than recovering the 16 tones from the original 12 bits of data.

'Raw files have a larger tonal range to choose from so banding becomes less of an issue than in JPEGs'

One of the most common occurrences of this compression effect is when editing sunset or sunrise shots. When trying to edit a JPEG image you can often see banding, or posterisation, where the numerous original tones and hues have been compressed into a smaller range. Raw files, on the other hand, have a larger range to choose from, so banding becomes less of an issue.

When a raw file is edited and saved as a JPEG file, all we are doing is making a decision about the distribution of the 4,096 values in a raw file within the 256-value range of a JPEG, which is what the camera automatically does when it creates its own JPEGs. You can influence this distribution by using the various dynamic range optimisation modes that many cameras include. For more on this, see pages 20-22.

NGE: RAW AND JPEG IMAGES

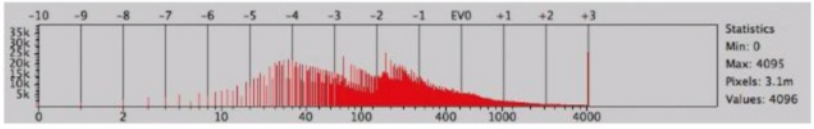


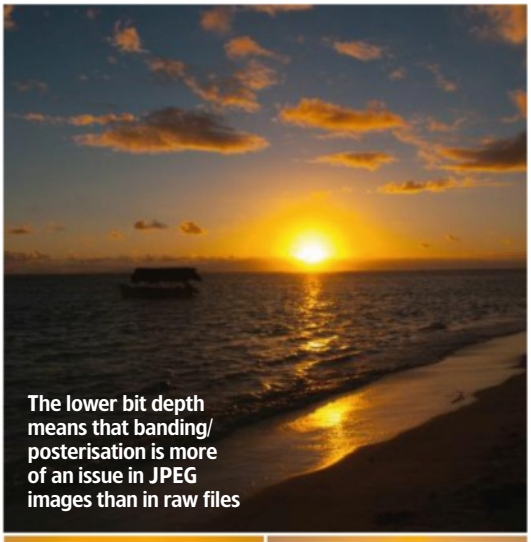
The greater bit depth of a raw file means that more detail can be revealed in the shadow areas of an image, when compared to an edited JPEG





It is not true that you can recover lost highlight detail in a raw image – once the detail has blown out, it is lost. The peak on the right of the histogram below shows this









Dynamic range and exposure

When faced with a high-contrast scene, understanding your camera's dynamic range enables you to adjust the metering to capture as many tones as possible

WHEN photographing a low-contrast scene with perhaps only 3–4EV difference between highlight and shadow, most cameras, regardless of the size of the sensor, should be able to capture the full tonal range. Even with slight under or overexposure, the dynamic range of most sensors should be able to cope with the different levels of brightness across the scene.

High-contrast scenes with a dynamic range of 7–8EV or greater are more problematic. If the brightness of the scene extends beyond what can be captured by the dynamic range of the camera's sensor, then careful metering is required in order to capture as much information as possible.

One of the first things to accept when metering a difficult scene is that it may not look perfect straight out of the camera. The aim is to use the dynamic range of the camera to record the most information possible. This may mean that the image looks too bright or too dark, but as you will be shooting in raw format the brightness and contrast of the final image can be adjusted accordingly.



METERING HIGHLIGHT AND SHADOWS

MOST photographers rely on evaluative metering when shooting, and adjust the exposure compensation should the scene be too bright or too dark. However, as good as contemporary evaluative metering systems are, they are primarily designed to create pleasing photos straight from the camera, rather than images that record as much detail as possible, which can then be exploited using software. This often means that evaluative metering will blow out highlights for the sake of a large, evenly exposed foreground, or will try to protect all the highlights completely, resulting in areas of significant underexposure.

Instead of using evaluative metering, switch the camera to spot metering. This will allow for the various highlight and shadow areas of an image to be measured precisely, and enable you to accurately meter the brightness range of the scene. By doing so, the photographer can work out whether the dynamic range of the camera will be able to cope with the scene, and if not, what the best compromise is when selecting the exposure.

With the camera set to spot metering, point the metering spot at the brightest part of the image. If there are a number of bright areas, make sure you meter all of them to find out which one is the brightest. It can help to have your camera in aperture priority at this point, as you may find it easier to work out the EV range. For example, at f/8 the highlight may meter 1/4000sec. Now measure the shadow area, which may be far darker, say, 1/15sec at f/8. This means there is an 8EV difference between the darkest and brightest exposures (1/30sec, 1/60sec, 1/125sec, 1/250sec, 1/500sec, 1/1000sec, 1/2000sec, 1/4000sec), which should be within the dynamic range of most contemporary cameras with large DSLR-sized sensors.

Taking the above example of Elizabeth Tower, if you pick the middle exposure (1/250sec), then the spot-metered values for both the brightest and darkest points fall within ±4EV either side – within the JPEG dynamic range of most system cameras. However, the dynamic range doesn't always form an even spread from the midtone, so you need to work out how far you can push the exposure and still preserve highlight detail.

PRESERVING HIGHLIGHTS OR SHADOWS?

The dilemma you will face when dealing with a high-contrast scene that goes beyond the dynamic range of your camera's sensor is whether to preserve the highlights or the shadows, and there are arguments for both.

Many modern sensors, particularly the fabled Sony IMX071 16-million-pixel model found in DSLRs such as the Sony Alpha 77, Nikon D7000 and Pentax K-5 II, are excellent at retaining detail in dark shadow areas. These areas can be edited to extreme levels, often with little or no noise being introduced. Knowing that such camera sensors can often recover shadow detail in raw images that may be invisible in a JPEG, it would be best to select the correct exposure for preserving the highlights. To do so, remember that the spot-meter reading for the highlight will reproduce it as a mid-grey tone, so as a general rule overexpose this reading by 2EV to produce a highlight that is just clipped.

In our example above, the metered reading of 1/4000sec will record the

With careful metering you can find the perfect balance between highlights and shadows

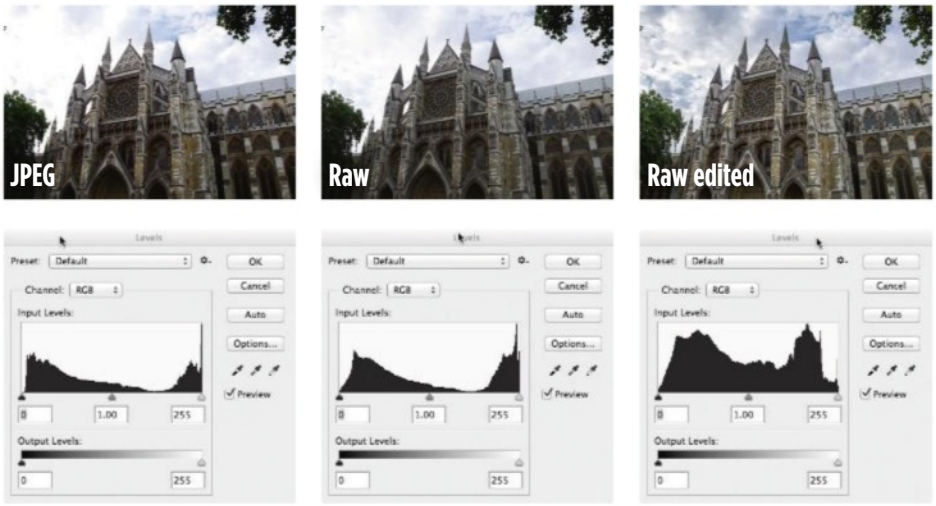
THE MID-GREY POINT

Different cameras will meter the midtone in slightly different ways, with some manufacturers preferring to use a 12% mid-grey, and others 14%. Traditional grey cards are 18%, which is said to have been at the request of Ansel Adams when Kodak first manufactured them. However, 18% grey is actually about 0.3EV lighter than the 12% mid-grey used in some cameras, so the metered result is often darker than expected, and will need to be lightened by 0.3EV. This is why, in the test on the previous page, the mid-grey point will actually tend to be around 118–120, rather than 127–128, which is the actual midpoint between 0 and 255.

'The dilemma you face when dealing with a high-contrast scene is whether to preserve the highlights or the shadows'

highlight as a midtone. This means than an increase of 3EV will make the exposure 1/500sec, which is 1 stop less than the 1/250sec that forms the midpoint between the highlights and shadows. The shorter 1/500sec exposure will result in the shadow areas also being 1 stop darker, and potentially the very darkest shadow areas becoming completely black, but you will generally want some black areas in an image. Remember that the aim should never be to create an image with no contrast, as some highlights and shadows are always desirable.

This will also leave the midtones a little darker, but when shooting raw images this can be compensated for by the slight adjustment of Levels or Curves, particularly if you have a fairly current DSLR or compact system camera. As mentioned in *Bit Depth Explained* on pages 6–7, the camera's sensor is usually 12, 14 or even 16-bit, which means that it is capable of providing more detail in highlight and shadow areas than an 8-bit JPEG file. This doesn't change the dynamic range of a sensor, however. All it means is that the detail that is often lost, or at least looks lost, in JPEG images is actually still available in the raw file.



The JPEG histogram shows that highlights have burnt out, while they are still available in the raw file

EXPOSE TO THE RIGHT

THERE is an argument that says we should preserve as much highlight detail as possible when we expose an image, and then push the shadow areas and midtones to compensate. However, an opposing argument calls for us to make the image as bright as possible, taking the highlights right to the point of clipping, which results in the shadows and midtones looking too bright.

If you have spent any time on camera forums online, you may have come across the acronym ETTR, which means 'expose to the right'. This refers to exposing your image so that most of the tones are displayed to the right of the image histogram.

Doing this simply involves looking at the histogram on the rear of the camera and increasing the exposure until the highlight detail just begins to turn completely white. Depending on the contrast in the scene, this may mean that the image is very bright and will need to be darkened.

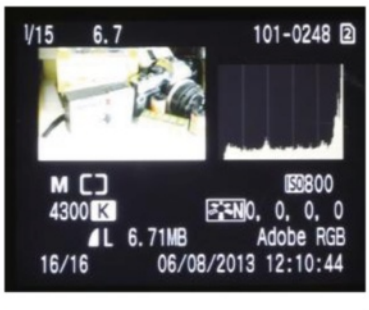
This may seem odd – after all, we have been discussing how to preserve as much highlight detail as possible, not take it to the point of it clipping. However, this technique seeks to make the image as bright as possible because the more light the sensor receives, the less noise will be visible in the shadow areas. Even if you are shooting a scene with a fairly moderate dynamic range that can be captured entirely in a single shot, it can still be worth exposing to the right as it may actually provide you with a better image.

If you have ever tried lightening shadow areas in an image, you will know that this increases the visibility of noise in these areas. Instead, by making the image as bright as possible and then darkening it when editing the raw file, the shadow areas will receive more light and show less noise – and by then darkening them in software, any noise will be further reduced.

IN-CAMERA HISTOGRAMS

What is absolutely key when 'exposing to the right' is that the camera's histogram is only a guide. The histogram is usually based on how the image would look rendered as a JPEG, and is usually based on a heavily compressed preview file with very little detail. From experience, even if the histogram shows that there is blown-out highlight detail, you might still be able to increase the exposure by 0.3EV–1EV and recover detail in the highlights.

It is worth experimenting by taking a sequence of images where, according to the histogram, the highlight detail is just about to blow out, then overexposing the image in 0.3EV steps until the highlight detail is about 1EV past the point of the clipping. Try opening the files in raw-conversion software and using the highlight recovery tools to see how much highlight detail you can recover in each image.



Use the in-camera histogram to check the highlights, but remember that if you shoot raw there is room for a little more exposure, despite what the histogram might display



AP's dynamic range test

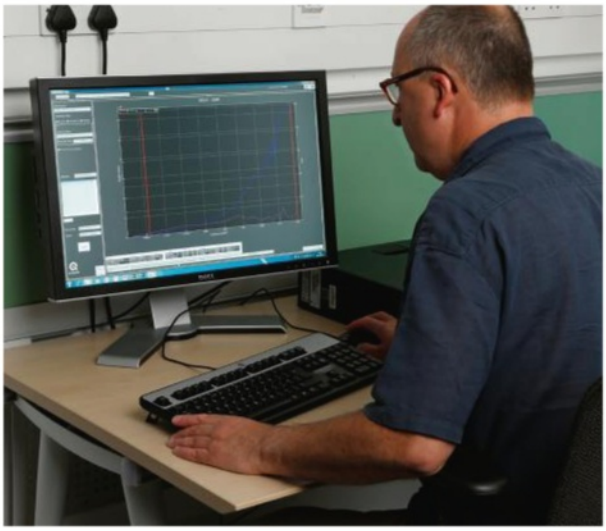
AP's testing regimen for testing and comparing the dynamic ranges of digital cameras is changing. We explain how the new process will work

IN OUR test studio at *Amateur Photographer*, we are introducing a new method for testing and comparing the dynamic range of digital cameras and their sensors, for inclusion in our regular reviews of new camera launches.

The test target for this process consists of 20 grey patches in a circular arrangement, of densities ranging from black to white, and mounted on a hollow-bodied sphere. The interior has a special coating that completely diffuses the reflected light, resulting in extremely accurate and even backlighting of this transparent chart. The advantage of a backlit transparent chart over a reflective one is that a camera's dynamic range is generally much higher than the contrast of a reflective version, and with our system, contrast levels of 10,000:1 and 100,000:1 are achievable. The light density is measured by a digital photometer in lux units and is varied by a mechanical shutter, so the colour temperature remains constant without the variations of an electronic control.

The camera is accurately mounted on a heavyweight, geared camera stand and positioned so the chart is squared up and fills the frame in an identical way for each test.

There is some grain and screening produced in the halftoning process used to create the chart, and slight defocusing of the camera avoids any impact this may have on the measurement. Exposure must be accurate with a digital value of 119 for the background tone, but once established this is easy to duplicate in each test.



Top: A backlit 20-patch target is used to test the dynamic range of digital cameras

Above: The raw images of the test target are fed into a dedicated computer software program and the results analysed

When a set of raw files have been captured they are imported into our software suite for analysis: the density patches are isolated, measured, and graphical and numerical results are produced for further comparison.

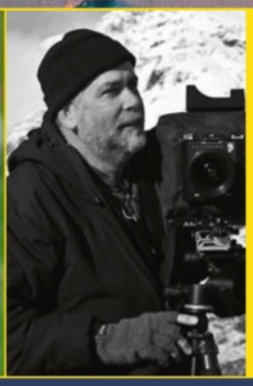
From the greyscale measurements the OECF (opto-electronic conversion function) is calculated, which is a measurement of a digital camera's ability to transfer luminance into digital values in the captured image. The graphical results obtained from this testing produce an OECF curve of luminance plotted against digital value, with the dynamic range indicated by two red vertical lines at the extremes. **AP**

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How to tackle high contrast

When faced with a high-contrast scene, there are a number of ways to deal with the situation. We look at the various methods for producing the best possible image

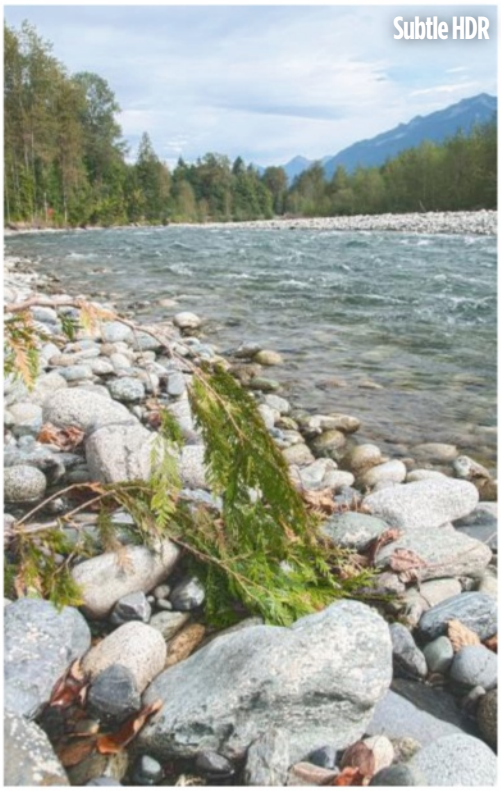

Without diffuser

NO MATTER how good modern digital imaging sensors are, they are still some way off being able to capture all the tones in a very high-contrast scene. However, if you are faced with a scene that can't be captured within the dynamic range of your camera's sensor, there are a few things you can do to help. Some of these involve altering the light, while others are software tricks.

HIGH DYNAMIC RANGE IMAGES

We couldn't write a supplement on dynamic range without mentioning HDR images. Uttering the term HDR can often lead to a raised eyebrow or two. Over the past few years HDR has received a bad press, mainly due to the flurry of images with a high local contrast, low overall contrast and high levels of saturation that have been unleashed on the internet.


Too much HDR


Subtle HDR

In fact, HDR has a very practical use that extends the dynamic range of an image beyond what the camera's sensor is capable of capturing. If done correctly, HDR images can help reveal detail in shadow areas and highlights that may have been witnessed at the scene but could not be captured in a single image.

For those unaware of how HDR images are created, the process is relatively straightforward. A series of images is taken of the same scene, but each has a different exposure. Usually there are at least three images: one that is a standard evaluative metered image; a second image that has been exposed to retain detail in highlight areas; and a third exposed to reveal detail in shadow areas. These exposures are then blended together, either in camera or using image-editing software.

As the camera doesn't move between each shot, each pixel should now have highlights, midtones and shadow information, which allows for far greater adjustments to be made to the brightness and contrast of the image.

For best results, set the camera on a tripod and take a spot-metered reading from the highlight and shadow areas,





With diffuser



Diffuser set-up

and expose images for these. Next, calculate the midpoint between the second, different exposure and take a third image. However, many people simply set the exposure-bracketing mode on their camera to take a shot ±1 to 3EV above and below a standard 0EV evaluative metered exposure. After a while it becomes quite easy to look at a scene and judge the precise point at which you will need to set the exposure bracketing.

Nowadays, some cameras come with a built-in HDR mode, and they will even allow you to shoot without needing to be on a tripod, with the images being aligned and merged in the camera.

GRADUATED NEUTRAL DENSITY FILTERS

Graduated neutral density filters, or ND grad filters as they are more commonly known, help even out the difference in brightness between the sky and the foreground in a landscape image. The filters have a neutral grey gradient across them, with the darkest edge of the gradient designed to be placed in front of the lens to darken the sky. ND grad filters come in different strengths, with the strength used based upon the brightness of the sky, and how dark you want it to be compared to the foreground in the final image.

Although they are available individually, it is best to buy a whole set of ND grads, as the exact filter that you will need to use depends entirely on the difference in brightness between the sky and foreground. However, if you can only buy a single filter, we would recommend one with a 1EV strength. A 1EV ND grad filter should just take the edge off any brightness in the sky, helping to retain more highlight detail without looking too over the top. The aim should be to create a natural-looking scene, and not one that looks as though it has been taken from a Sunday night TV car programme.

REFLECTORS AND DIFFUSERS

Quite possibly the simplest way that a photographer can even out the contrast in a scene is to use a reflector. Although there are specialist reflectors available, often the simplest reflector that can be used is a sheet of white card. When taking a portrait that is strongly backlit – for example, when shooting into the sun – use a reflector to bounce some of this light back onto the subject's face. You can even ask the subject to hold the card themselves.

Reflectors aren't just for portraits, though. If you are taking pictures of flowers outside on a bright sunny day, then a carefully placed reflector can help brighten shadow areas, which can be a problem if shooting white flowers in the middle of summer.

When photographing indoors, still-life images can also benefit from the use of a reflector to add just a little more light into shadow areas.

Diffusers are another simple way to help reduce the level of contrast if you are shooting a portrait or still-life image. Simply place some diffusion material between the light source and the subject. This can be something as simple as a sheet of tracing paper folded in half, or a specially designed photographic diffuser. The end result will be the same. The hard direct light will be filtered and softened by the diffuser, creating softer shadows. The closer the diffusion material is to the subject from the light source, the softer the highlights and shadows will be, reducing the overall contrast.

Something as simple as a diffuser can help soften the light, thereby reducing contrast, which helps bring out more detail in highlights and shadows

Left: Using an HDR technique is a good option when photographing landscape scenes, but you have to be careful not to make the effect too strong

POLARISERS

Although the aim of a polariser is to reduce reflected light, and in turn make skies bluer and cut down on reflections in glass or water, polarisers also make skies darker.

While it is not blue skies that generally create the highlights in a landscape image, a polariser does slightly reduce the brightness of any white fluffy clouds slightly, which will help retain a little more highlight detail.

FILL-IN FLASH

Using flash is another way to help even out the brightness of an image, particularly on a bright summer's day when you may be trying to shoot a portrait. When using flash to help brighten a dark subject, there are two ways of approaching this.

The first method is to be sympathetic to the lighting of the scene, and just add the flash to fill in the face of the subject. Most cameras and flashguns have intelligent TTL flash metering systems that can easily calculate the required exposure to do this, but it is easy enough to set your flash to manual mode and a moderate setting of, say, 1/8th power and just add a touch of light to the subject. This will add enough light so the subject will be visible in a backlit scene.

The other method has a far stronger effect that aims to reduce the brightness ratio between the ambient light and flash light. In effect, what we are doing is underexposing the background and ambient light, and then using the flash to light the subject, which should even out a range of tones in the image.

First, switch the camera to aperture priority mode and set the aperture to f/8. Take an image using the standard evaluative meter reading and make a note of the required shutter speed. This should be below the fast flash sync speed of the camera. If the required shutter speed is faster than the flash sync speed, reduce the ISO sensitivity to as low as it will go on your camera, or use a slightly smaller aperture.



Here the image has been exposed to retain the detail and colour in the sky. However, the subject is too dark, so a touch of fill-in flash is needed to help even out the subject and the sky



USING SOFTWARE

ALTHOUGH creating HDR images requires specific software, such as Photomatix, or the specific HDR features found in Adobe Photoshop, there are ways that you can adjust the contrast of a raw image to reveal highlight and shadow detail that may otherwise look lost.

Raw-conversion software has improved greatly over the past few years, so it is worth revisiting older images to see if you can get more out of them than when you originally made the raw conversion.

In Lightroom 3 and 4, and Camera Raw 7 and 8,



1 Use the Exposure slider to brighten or darken the midtones. Remember that you are not trying to recover any bright or dark detail here, just concentrate on how the existing midtones look. In this example the exposure has been increased by 1EV to just lighten the midtones slightly.



2 The clouds in this image are on the verge of becoming pure white, so the white point has been darkened slightly to reduce the effect of the very brightest tones. Having done this, the Highlights slider is used to darken the other brighter tones. This has darkened the sky and provided more details in the clouds.


Fill-in flash

The aim should be to reduce the exposure of the image so that the fastest flash sync speed – for example 1/250sec – produces an image that is underexposed by 1–2EV.

Once you have calculated the reduced exposure, switch the camera to manual exposure and use those exposure settings. Now set the flashgun to manual and its most powerful 1/1 setting. You should find that this flash output is bright enough to light the subject with the background being far darker than in the original image.

If the flash is too bright, reduce the power. If the brightness of the background needs altering, use the shutter speed. Increasing the exposure should have little effect on the main subject, as this will be lit by the flash. Reducing the shutter speed will darken the subject, and again, the light from the flash will be unaffected, so the brightness of the subject will remain the same. Just remember not to make the shutter speed faster than the flash sync speed of the camera.

BLENDING EXPOSURES

At first glance, blending exposures is very similar to shooting an HDR sequence. The starting point is to capture different exposures of the same scene – one that acts as a mid-range image, and two others that are correctly exposed to preserve highlight and shadow detail.

By putting each image into a different layer in Adobe Photoshop, you can use layer masks to reveal or obscure different areas of the image. For example, in a landscape image a darker shot can be used to reveal detail in the sky and it can be carefully blended with a shot to show the midtones. Careful masking can then be used to lighten any very dark shadow areas by revealing the lighter layer below. For more on how to do this, see AP 1 June. **AP**

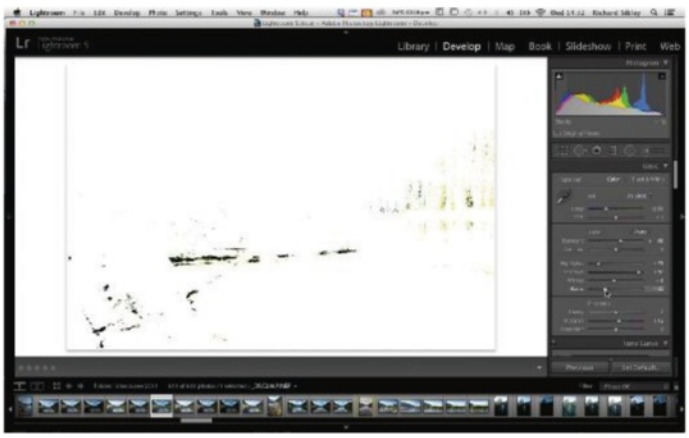
Adobe has created four specific sliders. These are grouped in pairs – Highlight and Shadows, and Black and White – and when combined, they help make the most of the complete tonal range of raw images. However, to get the most from these sliders, you may need to change your way of editing slightly.

To put it very simply, each of the sliders affects a different part of the image tone curve. The Black and White sliders affect the clipping points of the brightest and darkest parts of the image, effectively working over a very small range of tones to decide which should be black or white.

The highlights and shadows slider affects the tones either side of the midtones in the image. Using these can lighten dark shadows to reveal details, or darken highlights to reveal details in highlight areas. What working with these highlight and shadow sliders means is that rather than simply adjusting the brightness of the image, the exposure slider effectively becomes a midtone brightness control.


Edited raw





3 With the highlights now looking darker, the shadow areas can be adjusted by increasing the brightness of the Shadows slider quite significantly. Shadow detail can often be lacking in saturation and colour, so the Vibrancy slider has been used to add a bit more colour. This can be also be done as a local adjustment directly to the shadow area.

4 The final step is to adjust the black areas, as you want some black in the image so that it has a good level of contrast. By using the Black slider while holding down the Alt key, you can reduce or increase its strength until some black details are added. In fact, the Alt key can be used with any of these settings to see if highlights or shadows are clipping. Finally, make any refinements needed to tweak the finished image.

Professor Newman explains...

Dynamic range

Professor **Bob Newman** explains the meaning of dynamic range and reveals how it works

NOWADAYS, the performance of all the major manufacturers' digital cameras is remarkably consistent. The main distinguishing factor recently has become that of dynamic range, where there can be a significant difference between products. The term dynamic range has been borrowed from signal processing and is in many ways an uneasy fit with photographic practice – in the days of film, the term was rarely used. However, with the advent of cameras based on electronic systems, reviewers soon borrowed the terminology of the electronic engineers who designed the equipment, and dynamic range entered the photographic vernacular, despite the fact that there was no clear agreement over what, in this context, it actually meant.

WHAT IS DYNAMIC RANGE?

Dynamic range is the ratio of the largest recordable signal to the smallest recordable signal. The limits on these two quantities are different. The upper limit, the maximum signal, is generally given by the signal capacity of the system. The lower limit is given by the noise in the system. Noise is the random variation of one sample (or pixel) to the next. If a recorded feature is smaller in level than the random variations you won't see it, thus it is noise that effectively defines the lowest possible signal level (figure 1). Conventionally, in order to calculate dynamic ranges, engineers define a smallest possible signal as being equal to the average level of the background noise. In practice, any image with features that are overlayed with noise of the same magnitude would be subjectively unacceptable, so some people object to this definition of 'engineering dynamic range' and choose a higher level for the minimum signal, one which provides for a minimum acceptable quality in the darker parts of the image.

Fig 1



Figure 1: The level of noise determines the smallest signal that can be detected. In a photographic context, this means that detail in the deep blacks is obscured

Fig 2

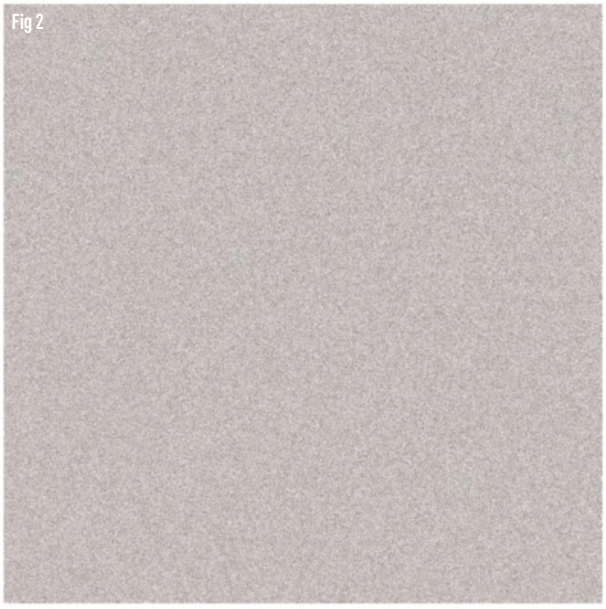


Figure 2: How severe noise looks depends on how large you view the image. Viewed from 40cm, this patch looks less noisy than when viewed from 20cm

NOISE AND SCALE

Another property of noise is that the amplitude depends on the scale at which it is observed. The engineering term is that it is 'bandwidth dependent'. A simple illustration can be had by observing noise from different distances (and hence different scales). Figure 2 shows a field of white noise. View this from, say, 20cm, and the noise is apparent. Now view from 40cm and the noise appears more smoothed out. So, when talking about noise we must specify the size we want to view at – noise that is acceptable on a postcard-sized image will not be acceptable on an A1 print.

This also has an important implication when we compare the noise from two different cameras. For it to be a useful comparison, we need to make sure that we are comparing the same-sized images, and in digital media that means we need to compare at the same pixel count.

LARGEST RECORDABLE SIGNAL

Nothing is simple in the world of precise technical definition. Having just seen that care is needed in defining and comparing noise, we find also that the nature of the largest recordable signal bears more than a little examination. In a digital camera, there are several 'levels' that we might wish to interpret as the 'largest recordable signal'. The first is the saturation level of the sensor – that is, how much light the sensor can accept before it hits its maximum reading. This places an absolute limit on the amount of light that a photographer can include in a photograph, but it is rare that a photographer would see that amount of light using a camera according to its manual.

If you set the camera to a specific ISO, the ISO Exposure Index standards define the exposure that will cause saturation in the output file: this is a level somewhat beyond white to allow for specular reflections in the image. So officially, according to ISO, this is the maximum amount of light that can be included in an image exposed for that ISO – it maps to pure white in the final image. However, camera manufacturers typically engineer this level to be some way short of the sensor's saturation capacity. Thus, we have two possible 'highest signal levels': the highest signal that the camera can record in a 'properly exposed' image for that ISO, and the highest signal the sensor will tolerate.

BRIGHTER THAN WHITE

The question arises, therefore, that if the ISO rating already accounts for 'brighter than white' – specular highlights – then

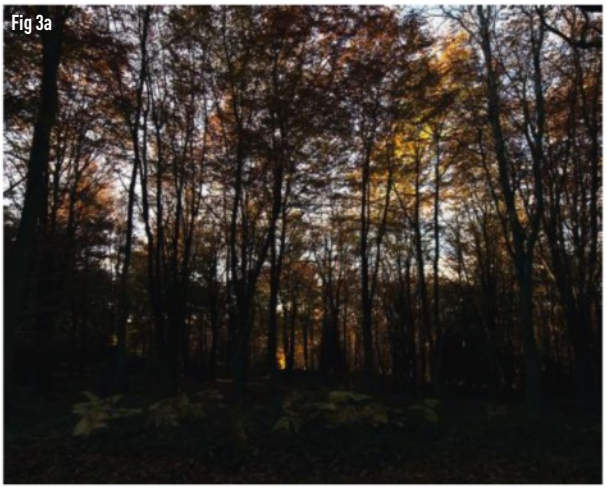




Figure 3: Many scenes have a higher dynamic range than normal output devices can render. This scene was exposed so that the sky was just free of highlight clipping (a), but that leaves the dark shades 'plugged' to black. In 3b, the camera has sufficient dynamic range to have captured detail in the blacks, and with an appropriate choice of tone curve, the sky can be rendered without clipping and the shadows unplugged

what is the use of capturing exposure levels still brighter than that? The answer is that a scene can easily include a light source that will be brighter even than a specular highlight, and if that is the maximum recorded level, then these lights and their environs will be featureless white patches in the final scene. The expert photographer will therefore use a lower exposure than the nominal for the ISO in order to capture such a scene, and adjust the midtones up a little in processing.

If the camera can capture brightness over and above the level of a specular highlight, then this reduction in exposure is unnecessary, which is advantageous because higher exposure means less noise. However, if the white point is fixed in the development process (either in or out of camera), then the outcome will still be featureless white patches, regardless of the sensor capturing the information to provide detail in them. Therefore, it is necessary to work from a raw file and take control of the processing in order to gain the advantages of the extended highlight information so captured.

The final output image will, still only be able to render shades between 'white' and 'black'. Extending the dynamic range of the capture will not result in a greater range of tonality in the output, but rather allow the remapping of that larger range of brightnesses into the limited range of the output medium. Typically, the processing of a digital image is arranged to compress the highlights (and shadows) in a manner similar to the way that film rendered them – accommodating a higher-range capture simply means increasing the amount of compression.

ISO AND DYNAMIC RANGE

The ISO control on a camera affects the available dynamic range. It will reduce the maximum possible signal by a factor of two for each additional stop of ISO – so ISO 400 can capture half the light that ISO 200 can. In some cameras it also reduces the read noise, generally by less than a factor of two per stop of ISO, and only up to some ISO levels, which depends on the precise design of the camera. Thus, dynamic range reduces as ISO is increased, by something less than a factor of two per stop up to a certain ISO, and by a factor of two per stop thereafter.

DEFINING AND MEASURING

Recapping, dynamic range is the ratio between the largest possible signal and the smallest. The smallest is defined by the level of the 'noise floor', which might be the absolute lowest level of noise – in a digital image sensor this might be the 'read noise' or some arbitrary limit of acceptable noise. In the latter case, we remember that there is noise in the very light that we capture (the photon shot noise) and that this noise becomes less apparent the more light that is captured – so imposing a bottom limit of acceptability other than the read noise implies that there is some minimum acceptable brightness of the black tones.

At the upper end of the scale, the top end might be decided by the highest brightness that can be captured, or the highest that can be rendered in the final scene using a set processing flow. Typically, we would measure dynamic range in a photographic context in 'stops' or 'EV', which is the logarithm to the base 2 of the overall dynamic range ratio – which aligns well with a photographer's conceptualisation of exposure management.

So, when confronted with a statement that a camera offers so many 'stops' of dynamic range, it is necessary to know exactly what is stated before much use can be made of the information, in particular:

1. Which scale are we talking about? The smaller the output image, the higher the available dynamic range due to the effects of scaling on the noise (as discussed earlier).
2. Which noise floor does the measurement use? The absolute noise floor dictated by the read noise may provide insufficient quality in the shadows to be acceptable.
3. What is the maximum signal? If it is the white level according to the processing, then this measurement of dynamic range applies only to the processing flow within which it is defined, and its maximum utilisation is a case of 'nailing' the exposure so that the brightest highlights sit exactly at the defined white point. If it is defined as the maximum raw signal, then it is possible to capture 'brighter than white' highlights, but these will need custom processing in order to be rendered as anything other than featureless white. **AP**



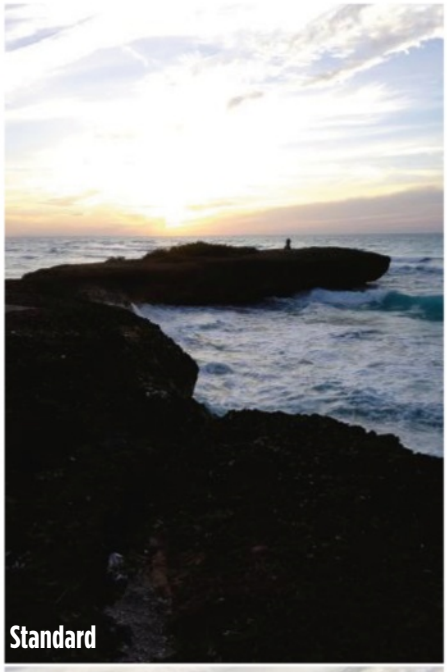
BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

In-camera dynamic range optimisation

Most modern digital cameras feature modes that deal with dynamic range. We look at what they are and how they work

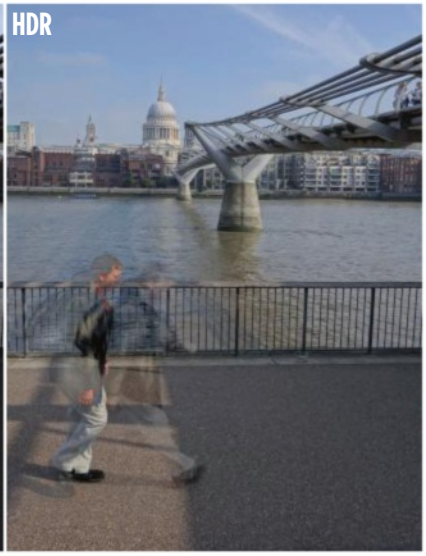
ALMOST every camera sold nowadays comes with some sort of mode designed to extend, or at least optimise, the dynamic range of the images produced by the sensor. These modes cannot actually alter the performance of the camera's image sensor, but rather they rely on using software trickery to make the most of the available dynamic range.

Most cameras typically feature one or two modes: one that will create an HDR image; and one that is meant to preserve highlight details in images while boosting shadow detail. Before you begin to use either mode, it is best to know the advantages and disadvantages of each, and understand a little about how they work.









Left: For best results, use an appropriate in-camera HDR setting. There is no point using a strong setting if the scene doesn't demand it

Above: Remember that anything that moves while you are shooting an HDR image in-camera will appear blurred in the final image

HDR MODE

WITH the increase in popularity of HDR imagery, it was inevitable that manufacturers would add such a mode to their cameras. These modes work on the same premise as normal HDR creation, except that all the image processing takes place in-camera.

Just as when creating a manually bracketed HDR image, the camera takes three or more different exposures and blends them together. The first exposure is usually the evaluative-metered exposure the camera would use for the scene. The other two exposures are shot with a darker and lighter exposure to capture more of the highlight and shadow detail.

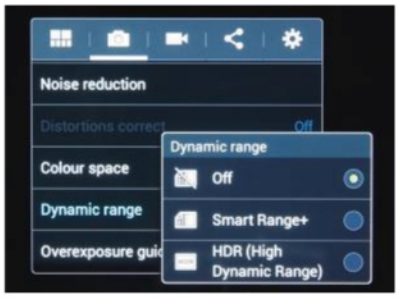
While the basic principle for creating HDR images is the same from camera to camera, the more advanced capabilities can vary, so it is worth taking the time to find out what options are available to you. The most common customisation is the exposure range of the image, which usually varies between ±0.3-6EV, depending on how strong you want the effect to be. Obviously, the ±0.3-1EV range will produce fairly natural-looking results, while the ±2-3EV range will produce far stronger results.

Sometimes the number of exposures used can also be altered, between three and five shots. However, there is little advantage in using more than three exposures, especially when you are relying on the default camera settings to blend them, rather than using more sophisticated HDR software.

Apart from the control over the exposure of the bracketed HDR images, there is often also the chance to adjust the strength of the HDR effect. A weak setting is usually best for producing a natural-looking image, while a stronger setting will try to reduce most of the image to a range of midtones, but with a very high local contrast. This creates the 'halo' effect common in over-the-top HDR images, which most discerning photographers agree should be avoided.







Right: Different cameras have different dynamic range optimisation and HDR modes. Here we see the menu screens from (l-r) Nikon, Sony and Samsung







DYNAMIC RANGE OPTIMISATION MODES

AS WITH HDR modes, dynamic range optimisation (DRO) modes are a common feature in digital cameras. As the name suggests, no *additional* dynamic range is captured in this mode. Instead, it simply *optimises* the dynamic range available in the raw file and processes it in-camera. Unlike an HDR image, DRO modes only require a single exposure to be taken, with the image then adjusted to retain more highlight detail and boost the brightness of shadow areas.

Manufacturers have different names for their DRO modes. For instance, Sony calls its offering Dynamic Range Optimization or DRO, Nikon's is Active D-lighting, Canon has Auto Lighting Optimiser, while Fujifilm has christened its version D-Range. Many manufacturers also have highlight and shadow priority modes.

The way each process works varies between manufacturers, and on the settings used in-camera. In their most basic form, these modes simply adjust the contrast curve of the image so that processed JPEG files have slightly darker highlights or, more commonly, lighter shadow areas. Like HDR modes, the exact strength of the effect can be changed according to preference.

More sophisticated modes will actually alter the exposure of the image. This is usually done by adjusting the sensitivity of the sensor, although most photographers are unaware it has ever taken place.

Often when using these optimisation modes you may notice that you cannot use the camera's lowest ISO sensitivity. This is because the camera will actually use this setting when taking the image. So, for example, if you have your camera set to ISO 200, the camera will use the exposure settings for ISO 200, but behind the scenes the sensor readout will actually be set as if it were at ISO 100. The result is that the information is then underexposed by 1EV (the difference between the ISO 200 exposure settings and the actual ISO 100 sensitivity used).

This underexposure is used to preserve detail in the highlight areas of the image, but with the result that it also underexposes the shadow areas. To correct this, the shadow areas – basically, anything below a midtone – are lightened when the overall contrast curve is applied. This results in an image with more highlight and shadow detail than a standard ISO 200 image.

Some cameras, such as those in the Fujifilm X series, take this even further by using higher ISO settings. For example, the camera and exposure are set to ISO 400, but the sensor reading is set to ISO 100, resulting in an image that is 2EV underexposed. Again, highlight detail is preserved and the underexposed shadows

Left: Dynamic range optimiser modes will brighten shadow detail and sometimes reduce highlights, while HDR modes are more extreme, really reducing contrast in the image

are brightened to produce a better image.

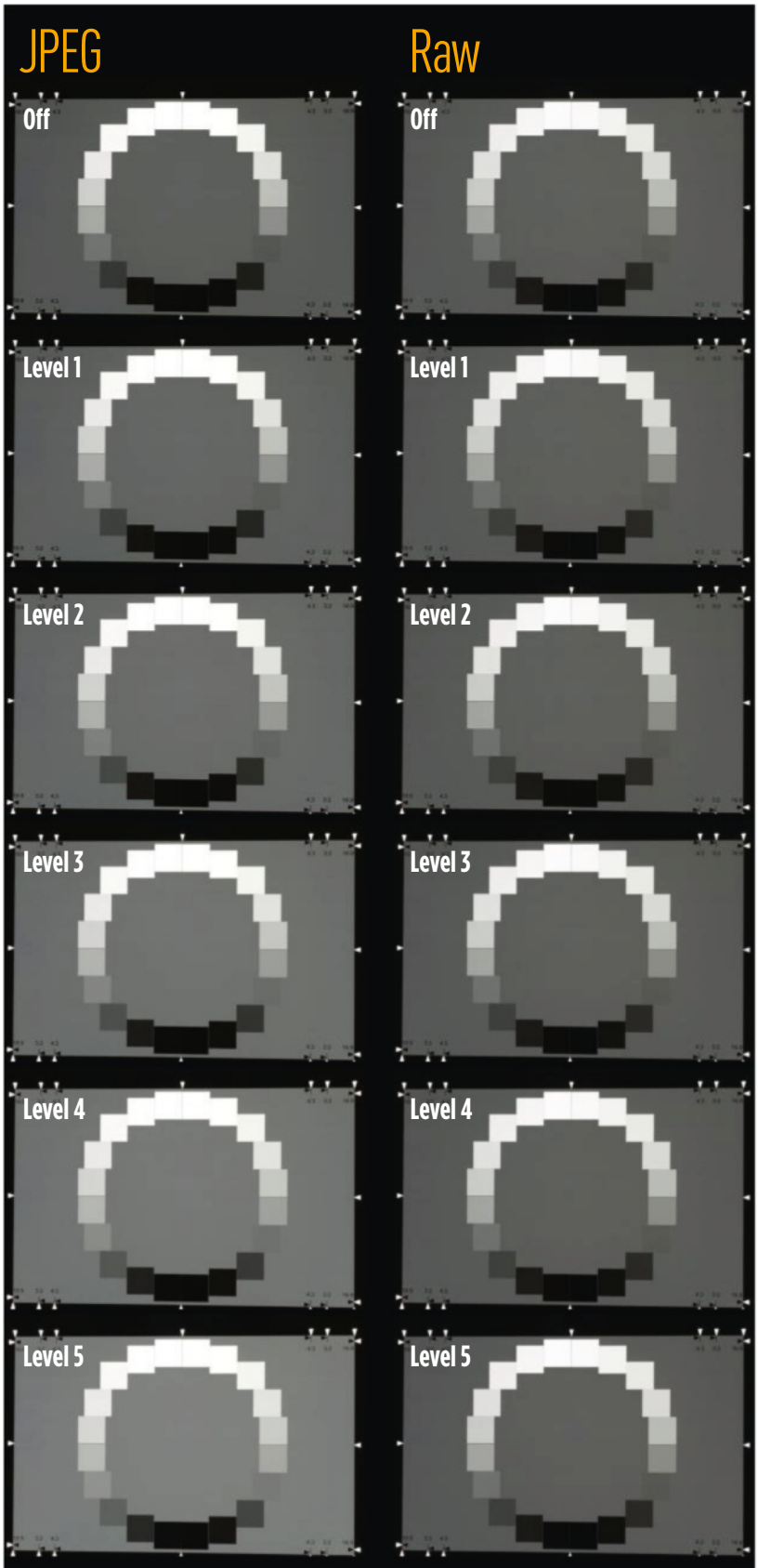
So all the camera is effectively doing is underexposing, then brightening areas in the JPEG image. The dynamic range of the camera's sensor isn't expanded – it is simply making the most of the dynamic range available. You can do this with your own raw images by underexposing the shot and then brightening the shadow areas in raw-conversion software. The result should look almost identical, if not better, as you'll have more control over the look of the final image.

However, pushing the shadow areas of an image, particularly when they are underexposed, can cause noise to become more visible. This is also an issue when using in-camera dynamic range optimisation modes, although as noise is less of an issue at low ISO sensitivities there is a little more flexibility when it comes to editing the shadow areas. When these modes are pushed to their extremes, however, noise may become more of a concern, depending on the particular properties of your camera's sensor and how it processes the adjusted images.

To see exactly what your camera does when in these modes, find a scene with a good range of tones and photograph it with every possible DRO setting. Keep a note of the settings used for each image. By studying each image, you will be able to see exactly where the changes in the image have taken place, and at what point, if any, noise becomes an issue in shadow areas.

'Pushing the shadow areas of an underexposed image can cause noise to become visible'

One final thing worth noting is that none of the dynamic range optimisation settings is applied to raw images. On some cameras, this means the optimisation modes won't be available at all if you are shooting raw, while in others they will be if you shoot raw + JPEG. If your particular camera lets you shoot in both modes, it is interesting to see how the settings are applied to the JPEG images, with the unedited raw file available as a reference image. By adjusting the brightness and contrast of the raw image, it is also possible to work out the exact adjustments that have taken place, and then save these settings as presets so you can apply them to any other similar raw images. **AP**



DR OPTIMISER TEST

Our test shows exactly what the dynamic range optimisation settings do. As you can see, as the intensity of the effect increases so does the brightness of the midtones, but the raw images remain completely unaffected.

SHOULD YOU USE A TRIPOD?

WHEN shooting a standard HDR sequence, it is always best to use a tripod. Obviously, all the images you take must be aligned and a tripod is the only precise way to make sure there is no movement between shots, no matter how minimal it may be.

Just as when shooting a manually bracketed sequence to create an HDR image, a tripod should also be used when using a camera's automatic HDR mode. However, some cameras now feature the ability to automatically align images, even if there is slight movement between exposures. One thing that cannot be aligned is the movement of a subject across the frame – for example, a car driving past, or someone walking through the scene. Moving subjects will cause strange artefacts to appear in the HDR image and they should be avoided. If you do have a scene with a moving subject, use a dynamic range optimisation mode instead

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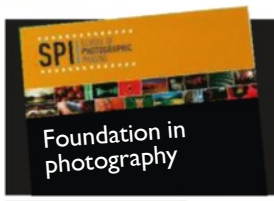
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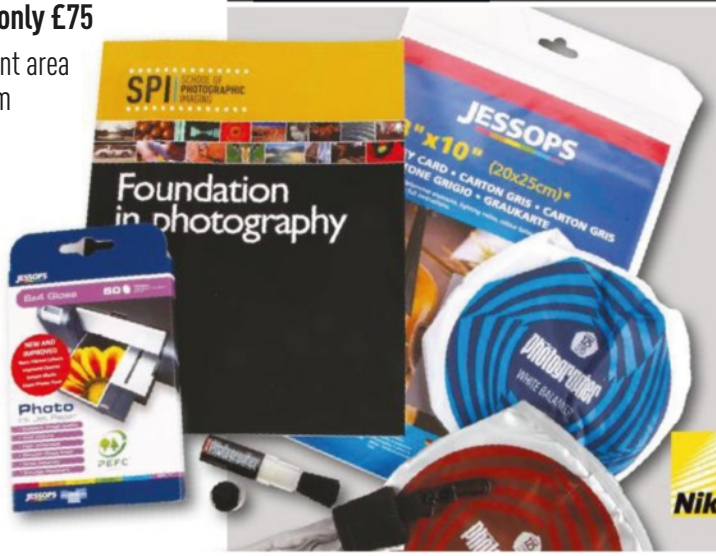


'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably' *Gill Golding*



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